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NOTES

ON THE

BAUDDHA ROCK-TEMPLES OF AJANTA,

THEIR PAINTINGS AND SCULPTURES,

AND

ON THE PAINTINGS OF THE BAGH CAVES, MODERN BAUDDHA MYTHOLOGY, &c.

By

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THE ROCK-TEMPLES OF AJANTA AND THEIR WALL-PAINTINGS.

Ajaṇṭâ, as is well known, is situated at the head of one of the passages or ghâṭs that lead down from the Indhyâdri hills, dividing the table-land of the Dekhan from Khândesh in the valley of the Tâptî. Four miles W. N. W. of this town are the caves, to which it gives name. They are approached, however, from Fardapur, a small town at the foot of the ghâṭ, and about three and a half miles north-east from them. They are excavated in the face of an almost perperpendicular scarp of rock, about 250 feet high, sweeping round in a curve of fully a semicircle, and forming the north or outer side of a wild and lonely glen, down which comes a small stream. Above the caves the ravine terminates abruptly in a water-fall of seven leaps, known as the *sât kuṇḍ*, the lower of which may be from 70 to 80 feet high and the others 100 feet more. The caves extend about 600 yards from east to west round the concave wall of amygdaloid trap that hems in the stream on its north or left side, and vary in elevation from about 35 to 100 feet above the bed of the torrent, the lowest being about a third of the arc from the east end, from which extremity the whole series, for purposes of reference, has been numbered. In this enumeration the lowest cave is No. VIII, and next to it, on the left, are two Chaitya-caves, Nos. IX and X, and these with the Vihâras, numbered XII and XIII, are unquestionably the five oldest caves in the group, which contains, in all, some twenty-nine caves. The walls of a considerable number of these have been covered with paintings of very remarkable merit. Unfortunately the damp, bats, natives, and other ignorant visitors have wrought sad ravages among these pictures, and in but in five or six caves there are still fragments left, which, however, are of great age and interest.

From the difficulty of access to them, the Ajaṇṭâ caves were but little visited until within the last thirty-five years. The first Europeans known to have seen them were some officers of the Madras army in 1819. Lieut. (now General Sir) James E. Alexander of the Lancers, on a tour which he made privately through the Nizam's territories in 1824, visited them and sent a short account of them and their wall-paintings to the Royal Asiatic Society, which was published in their *Transactions* in 1829. Captain Gresley and Mr. Ralph were there in 1828, when Dr. J. Bird was sent up by Sir John Malcolm to examine them. Mr. Ralph's lively notice of the paintings appeared in the *Bengal Asiatic Society's Journal* in 1836. Dr. Bird's account was published in his *Historical Researches* (1847) a work in which the erroneousness of the author's opinions on Buddhism is only matched by the inaccuracies of the drawings that illustrate it. An interesting and trustworthy description of them appeared in the *Bombay Courier* in 1839, from Lieut. Blake, and in 1843 Mr. Fergusson laid before the Royal Asiatic Society his paper on the Rock-cut temples of India, about a dozen pages of which is devoted to a critical architectural description of the Ajaṇṭâ caves and their paintings.

This paper first created a lively interest in these remarkable works of art, and early the following year the Royal Asiatic Society brought them to the notice of the Court of Directors of the East India Company, soliciting their "inter-

position to preserve the caves from all such causes of injury and decay as may be obviated by means within the authority of our Indian Governments." "With reference, also, to the peculiarly perishable nature of the paintings in the caves of Ajaṇṭâ," the Society "was anxious that carefully executed copies of them should be made before it was too late." Such an application was very generously received by the Court, as it well deserved, and in their despatch of 29th May 1844, the Directors wrote out—that "as those drawings are the only authentic records that exist of many of the usages of the people of India at the probable date of their execution, it would no doubt be little creditable to an enlightened government to suffer them to perish without an effort to perpetuate their subjects by faithful and artistic delineation. We therefore recommend it to your special consideration to determine upon and adopt such measures, either by the occasional employment of some of our talented officers, when the calls of the public service permit of it, or by such other means as may appear to you to be best calculated to ensure the procuring of good copies of the paintings in the caves of Ajaṇṭâ and of drawings of the other caves; using such means also for the protection of the caves themselves against delapidation as may be consistent with any use to which they may have been legitimately applied."

As the main result of this despatch Major (then Capt.) R. Gill of the Madras army, an excellent artist, was engaged to make facsimile copies of all the frescoes in the Ajaṇṭâ caves, and allowed adequate assistance. The work occupied several years, till the mutiny, and the copies—thirty or thereabouts in number, many of them of very large size—were sent to London from time to time. All, except the five last executed, were exhibited in the Indian Court of the Sydenham Crystal Palace. There they were destroyed by fire in the latter part of 1866. They were, of course, the labour of years, and it was hoped, they would perpetuate the most interesting portions of the painting that for a long while past had been rapidly decaying. Alas for official wisdom and forethought! no copy, tracing, or photograph, was taken from them before sending them to be exhibited, and finally burnt; and now all that we possess of the work of one of the most faithful of artists are copies in Mrs. Speir's *Ancient India*, on a very small scale indeed,—of two of his pictures and of eight detached fragments from others.

It was exceedingly desirable, however, that another effort should be made to preserve a satisfactory record of them, and that with as little delay as possible, for the effects of the monsoons, bats, and nest-building insects, added to the vandalism of native visitors, was rapidly destroying what was left. Whilst any thing worth copying remains, it was surely very desirable to get exact reproductions of such fragments. When we can read the history of Buddhism, as it is to be found in its immense literature, we cannot doubt but these pictures will throw much light upon it and by-gone times. But if anything was to be done, it ought to be done quickly, for rarely have we seen more palpably the effects of "decay's effacing fingers" than in the havoc made among these unique paintings during the last few years.

With this conviction, application was again made through the Government of Bombay for a small annual grant to be applied to this work, and in 1872 a grant of Rs. 5,000 per annum was sanctioned by the Government of India. Mr. Griffiths, Decorative Artist, in the Bombay School of Art, an officer of the highest artistic ability, was appointed to take charge and began work in December 1873; since which date he has spent four dry weather seasons at the caves

Rivers and the sea are equally fantastically drawn, and sometimes with rocky shores. But the fishes, *śañkhas*, &c., in them, and a boat generally interpret the representation at once.

Doors and gateways are represented always in one form, as an entrance between two jambs surmounted by a semicircular coping terminating in the chaitya window, ornament at either end, usally a *dwârapâla*, *darwân*, or *chokidâr*, is represented standing in or near it, but in many cases some other figure is passing in or out and connecting the scene inside with that in the court, street, or champaign.

The palaces or buildings are represented by a flat roof over the heads of the figures, supported by slender pillars, often with blue capitals, and commonly dividing the area within into a central hall and two side aisles or verandahs.

The dresses are very various but pretty clearly distinctive of the classes represented. The great ones—Râjas, Diwâns, and nobles—wear but little clothing at least above the waist, but much jewellery, armlets, necklaces, fillets, and high *mukuṭas*, or crowns. Men of lower rank are often more covered, but have little or no jewelry. Bhikshus and Monks usually are covered by their *śelâ*, or robe, which leaves only the right shoulder bare. Rânîs and ladies of distinction, and perhaps also their more personal servants wear much jewellery on their persons, but of different sorts according to their rank. The rânis are frequently, if not always, represented almost as if they were nude; very close examination, however, shows that that is not intended, but that they are dressed in—

"A wondrous work of thin transparent lawn"

—so thin indeed that the painter has failed to depict it, and has usually contented himself by slightly indicating it in a few very light touches of whitish colour across the thighs, and by tracing its flowered border, and painting the chain by which it was held up round the waist.

Dancing women are represented much as they would be now in an abundance of flowing coloured clothing.

Dâsîs and *Kañchukinîs*, household slaves or servants, wear *cholîs* and a *sârî* round the loins—usually of striped cloth.

To these preliminary notes, which might be greatly extended, I shall only add the following extracts from Mr. Griffith's first *Report* :—

"The condition of mind which originated and executed these paintings at Ajaṇṭâ, must have been very similar to that which produced the early Italian paintings of the 14th century, as we find much that is common to both. Little attention paid to the science of art—a general crowding of figures into a subject; regard being had more to the truthful rendering of a story rather than a beautiful rendering of it: not that they discarded beauty, but they did not make it the primary motive for representation. There is a want of aerial perspective, the parts are delicately shaded, not forced by light and shade, giving the whole a look of flatness, a quality to be desired in mural decoration.

"Whoever were the authors of these paintings, they must have constantly mixed with the world. Scenes of every-day life, such as preparing food, carrying water, buying and selling—processions, hunting scenes, elephant fights, men and women engaged in singing, dancing, and playing on musical instruments. Many are most gracefully, and all are most graphically depicted upon these walls; and they could only have been done by men who were constant spectators of such

scenes; by men of keen observation and retentive memories. The artists certainly could not have observed one of the ten commandments which Buddha imposed on his disciples, viz., to abstain from public spectacles. In every example that has come under my observation, the action of the hands is admirable, and unmistakeably conveys the particular expression the artist intended.

"Sir Emerson Tennent, in his work on Ceylon, states that the Chinese traveller Fa Hian, who lived in the fifth century of the Christian era, describes the condition of Anurâjapura (in Ceylon) and the ceremonies which took place there:—'The sacred tooth of Buddha was publicly exposed on sacred days in the capital with gorgeous ceremonies which he recounts, and thence carried in procession to the mountains without fear, the road to which was perfumed and decked with flowers for the occasion; and the festival was concluded by a dramatic representation of events in the life of Buddha, illustrated by scenery and costumes, with figures of elephants and stags so delicately coloured as to be undistinguishable from nature.' The fact of men taking part in, and witnessing such sights as described above, will account in some measure for the processional scenes which are painted on the walls of Ajaṇṭâ."

Proceeding now to a detailed description of these caves and what is left of their remarkable wall-paintings. Let us begin with cave I, and take each cave in order.

CAVE I.

Cave I is one of the finest *Vihâras* of the kind. Certainly no vihâra at Ajaṇṭâ has been so handsomely ornamented as this one. In front of the verandah there has been a porch, supported by two advanced columns, of which only fragments of the bases and elegant capitals remain: at each end, outside the verandah, there is a room whose open front is supported by two pillars, the floors being raised a few steps in order that the elaborate entablature of the façade might be carried round the whole front at the same level. The room on the east opens into another, nearly 13½ feet square, and all but perfectly dark; that on the left opens into two others somewhat smaller. Now, mark the six columns and two pilasters of the verandah. The pair in the middle, which originally formed part of the porch, like all the others, have square bases and elaborately carved bracket capitals. Above the bases, they are first octagonal, then there is a belt of 16 faces, above which they are fluted with bands of beautifully elaborate tracery up to the thick compressed cushion between two fillets, on which rests the carved facia under the capital. The next pillars on either side are similarly rich in carving, but have narrower bands of tracery round the upper portion of the fluting, and their flutes are spiral. Outside these are two octagonal pillars with three bands of tracery round them, supporting a very deep, square, carved facia under the bracket capital. The pilasters beyond these have short, fluted necks with tracery above and below them—more like what we should work in metal than attempt in stone. The central compartment in each capital has its own group of human figures.

The wings of the brackets of the columns are ornamented with *Gandharvas* and *Apsarâs*, the central panels with figures of Buddha and his worshippers; but on the sixth pillar it is apparently a version of the temptation of Mâra. On his left are two females. On his right, a man is shooting at him with a bow, another above, in a peaked cap, is in the attitude of throwing a stone at him.

The façade of the cave is the only instance here of a vihâra decorated with sculpture.

The entablature is broken over the porch and the projecting rooms at the end; but, in order that it might run round in parallel lines—besides the contrivance of raising the floors of the smaller rooms outside—an architrave has been introduced over each of the side chapels, ornamented with representations of the horse-shoe form window of the Chaitya-caves, each enclosing figures.

The architrave all along the front is sculptured; above each column there is a compartment containing human figures only; at the corners are terminal figures apparently intended for lions or *Śârdûlas*; and the remaining spaces are filled principally with elephants in every variety of attitude, and cut with great spirit and correctness.

The part over the front of the porch has been mostly destroyed when the pillars gave way, but from a fragment that remains, the lower frieze or architrave seems to have been filled with groups of figures, possibly scenes from the life of Buddha. The left side is carved with elephants fighting, and with the figure of a rider on a *Śârdûla* at the corners. Continuing the same member along the façade to the left, we have, after the usual corner *Śârdûla*, two figures beating drums and one playing on some sort of flute followed by others with Nepalese swords, oblong shields, three figures on horseback, one blowing a long trumpet, then three elephants and another horse with their riders. The next to the left is an in-door scene—a râja and his wife in earnest converse with three attendants. Outside a saddled horse is being led out towards a tree, and to the left a little figure carrying a bag on his back towards two figures sitting talking under foliage with birds in it. Beyond these a male elephant stands facing a man sitting at the foot of a tree with a stick in his hand. Then comes another in-door scene in which the wife has her arms round her husband's neck and two female household servants (*dâsîs*) stand by. Outside are four elephants, the first butting against a tree, the next, a young one, following its dam, who is pinning a tiger to the ground; the fourth is behind, and has apparently turned tail. Then come two buffaloes at strife, a man behind each urging it on. To the left are other two human figures in front of the corner *Śârdûla*.

This band is continued across the front of the left side chapel (Plate IV. fig. 1). To the left of the corner *Śârdûla* are four figures, a woman, a man with a stick or sword, another with a shield, and a figure sitting on the ground. Towards these comes Buddha in his chariot with two horses and the driver. Next is a royal figure seated on a seat in a garden under a tree, while a woman plays on a musical instrument to him, and another waits on him behind. A palm tree separates this from the next scene, in which Buddha is driving to the left, and passing a plantain tree, meets an aged man with a staff. Behind him is Buddha in his car again and just before it some men carrying a dead body and a woman wailing by it. The rock is here broken, but to the left we have a royal figure seated again on an *âsana* with attendants, and a horse looking in at him; beyond is a man walking out, and, after another defaced piece, a horse with an attendant beside it. This sculpture then represents the signs which led to Siddhartha, afterwards the Buddha, becoming an ascetic, and his escape.

On the right side of the porch, the sculpture is a representation of a hunt of the wild ox, spiritedly carved. On the front of the façade, to the right of it, is another hunting scene, perhaps of deer; the first horseman on the left is

spearing one, and by the side of the next runs a dog or cheetah. Behind are three elephants with riders, followed by a fat ill-proportioned figure, bearing some load at the ends of a pole over his shoulder. In the next compartment is a domestic scene,—a stout squatting figure with a cup in his hand, caressed by his wife, behind whom stands a servant with a flagon.

To the right of this is an out-door scene,—first an elephant, before whom a man sits as if feeding it or addressing it, while beyond him another stands with a staff in his left hand. A woman proceeds to the right with a vessel on her left hand, towards a man who squats under a tree addressing another woman, who kneels before him in an attitude of supplication. Behind her is a dwarf with a bag on his back, and beside it a man leading a saddled horse, behind which stands another man holding an umbrella, probably the attendants of the kneeling woman.

Another small compartment to the right of this represents a râja and his wife seated together, attended by two female servants.

The next contains six wild elephants, the first two fighting and the next dragging a huge snake in his trunk; then a *Śârdûla* terminates the front. Over the right side chapel the continuation begins as usual with the *Śârdûla*, in front of a group of cattle, to the right of which are two figures seated, and beyond them is seen the head of a bearded old man. Then, under trees, are two more men with beards and their hair done up in the *jaṭâ* style of devotees: behind them a third head is seen. One has a bottle and beside the other the same vessel is hung in the tripod stand represented in front of the dying Buddha in Cave XXVI, and elsewhere. Another bearded ascetic is leaving these, with something like a club in his right hand and a bent rod over his left shoulder. He is meeting a man who appears to address him, but to the right is another with an uplifted sword as if about to strike this last. To the right is a plantain tree and a saddled horse led by a man.

The second compartment is a small interior scene in which a man sits listening to a lady attended by two female servants.

The last compartment is broken, but began with a kneeling figure offering some present to a portly man seated.

Above the entablature is a projecting band, carved with representations of the Chaitya window, each containing a human head; then comes a frieze, ornamented with compartments, containing human pairs, in different attitudes attended by female servants. These are separated by spaces filled with figures of the sacred goose (*haṅsa*)—in varieties of position, with the wings extended into elaborate floriated tracery so as to fill the spaces—a device well known in Singhalese art; and on the Buddhist carvings of Ceylon we find the elephant and the *haṅsa* constantly occurring, whilst the latter also figures on the standard of Burma. Above this frieze is a line of tigers' heads, then a dentilated fillet, then another with a line of string tracery, surmounted by a belt, containing human heads within miniatures of the Chaitya window, each with the hair represented as if a sort of heavy wig.

The verandah is about 64 feet long by $9\frac{1}{4}$ wide and $13\frac{1}{2}$ high, and has a chamber at each end. A wide door in the centre, with elaborately carved jambs and entablature, leads into the great hall, and there are smaller doors near each end and two windows. The great hall, or *śâlâ*, is nearly 64 feet square, and its roof is supported by a colonnade of twenty pillars, leaving an aisle of about $9\frac{1}{2}$ feet wide all round. The columns are about $5\frac{1}{2}$ feet apart; but the middle ones

on each side of the square are 6¼ feet asunder. Their bases are about 2¾ feet square, and with the four pilasters in continuation of the front and back row are mostly very elaborately carved.

The front of the brackets in the first row of columns in the hall, and the inner sides of all the rest are carved; the inner side of the front row and those that face the side and back aisles have been painted with similar figures, and Mr. Griffiths has copied almost the only one of the latter that is left fairly entire, in his painting No. 104. It is an excellent representation of two bulls fighting.

The sculptures on the other sides of these brackets may be briefly noticed. The wings of the brackets are very much alike: of those facing the front aisle, the two central, and two corner pillars have *Śardûlas* or horned lions with riders; the other two pillars have elephants with two riders on each of those that face the inner area of the hall; the two central ones on each side have an *Apsara* and *Gandharva*; and the others a human figure coming out of the mouth of a *makara*, except that the first column on the left side has two fat figures on each wing, and the fourth *Vidyâdharas*. The central panels are more varied. In the two middle pillars in the front row are figures worshipping a *Dahgoba*; in the pair outside these is a small fat figure (in one case carrying a load) under an arch *(toraṇa)* thrown over him between the mouths of two *makaras*; in the corner pair, is Buddha seated in the usual fashion between two *chaurî*-bearers; in the middle area of the hall the two central columns on the right hand have, in this position, four deer so arranged that one head serves for any one of the four,—a curious conceit which seems to have been in favour with the early Hindu sculptors, as we find similar combinations elsewhere; the panels of the brackets on each side these have elephants fighting. The left central pillar on the left hand has a râja, his wife and child, diwân, two *châmara* bearers and an attendant, perhaps, Suddhodana and Mayadêvî with the infant Buddha; and on the right hand one, two râjas seated, with attendants—much as in the two chapels of Cave II. The first pillar in the left row has an eight-armed fat dwarf attended by two others, one of them probably a Nâga figure; in the fourth, two Nâga râjas are worshipping the *Dahgoba*. In the back row, the two central columns have Nâga figures with their Nâgakanyâs worshipping richly decorated Dahgobas; on the first pillar, to the left hand, are two half human figures with a lotus flower between them, and on the fourth, two deer with the wheel between them—the usual *chinha* of Buddha.

The most elaborate description would convey but a faint idea of the rich tracery and sculpture on the shafts of the back row of pillars: above the base they are ornamented by mythological *makaras* or dragons; the upper part of the shaft is encircled by a deep belt of the most elaborate tracery, in which are wrought medallions containing human figures; the facia above is supported at the corners by dwarfs. Again, on the left side, on the corners of the bases, we find the *makara* and dwarf together, and on eight facets round the upper part of the columns are pairs of rampant antelopes, bridled by garlands held in the mouths of grinuing faces between each pair. The corner pillars have three brackets each. On each side of the cave there are five cells or *gṛihas* for the monks, and in the back four—two on each side of the shrine.

In the middle of the back are two pillars with brackets of human figures, and between these we pass into an antechamber, about 10 feet by 9, leading into a shrine, about 20 feet square, in which is a colossal statue of Buddha with a

figure of Indra at each side as his supporters, wearing rich head dresses (*mukuṭas*), and their hair in curls. That on Buddha's left has the *vajra*, or thunderbolt, in his left hand. The wheel in front of the throne is set edgewise, as with the Jainas, between two deer, with three worshippers on Buddha's left and five on his right, behind the deer.

The Paintings in Cave I.

The whole cave has been painted, though near the floor, it has entirely disappeared. Within the last fourteen years much of the painting in this and in all the caves has either fallen off or been wantonly defaced; yet there are some as interesting fragments in this as in any other cave, and much of it has already been faithfully copied by Mr. Griffiths.

I.

Commencing with the left end of the front aisle[1] :—The painting here has been much destroyed, but it appears that a band, about 8 inches deep above the cell-door, cut off the upper scene from those on each side, which are almost entirely gone, except two female heads on the right, an arm, and part of a red-skinned figure.

Above the door is a scene which can still be made out.[2] Near the centre, in a palace, represented in the usual conventional way, is a Nâga-râja seated on ablue cushion[2] his head overshadowed by the *pañcha-phaṇa-chhatra* or five hooded canopy, while his *rânî*, with a single hood over her head, sits almost in his lap, dressed in the usual almost invisible garments worn by ladies of exalted rank, the rich flowered border only of her transparent vesture is seen passing across her thighs, while she looks round in his face. He holds in his right hand some green object like a cup, while his left rests on the shoulder of his queen. A woman servant or *dâsî*, in blue clothing, with many bracelets of a simple pattern on her arms, chafes the feet of her mistress, and looks to the right. On the rânî's left a red-skinned female holds up her left hand, with a fan or *pankha*, and looks up and away from the râja. A fair-skinned one in a thin close-fitting dress, marked with a flowered pattern, and with her hair in a white napkin (like the Parsi women) bends forward towards the royal pair with what look like a pair of chopsticks in her right hand, and carrying in her left a vessel. Behind her is a dark red-skinned woman and another, who looks round to the right, as does also the first-mentioned attendant, at a person of distinction dressed in a blue and gray or gold garment "ornamented with scrolls, stars, birds, and the ox," covering his whole person, and with a cloth over the head, who enters on the right, as if for an interview. A woman behind him leans against a pillar and also looks at him while apparently playing on pair of cymbals. Beyond the red-skinned female is a man looking upwards and perhaps playing on a stringed instrument. Among these women their manner of dressing the hair is varied and fanciful "some are holding their curly locks in their hands."[3]

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[1] For arrangements of these pictures on the walls, on Plate I.

[2] This is Mr. Griffiths's copy, marked 'V'.

[3] I had written out these notes on the paintings before perusing Mr. Griffiths's account of those of them he has copied; on comparing his descriptions afterwards, I adopted portions of them, marking the extracts always with inverted commas.

At the râja's right hand sits a female servant, and behind him stands a woman with a *châmara* or *chaurî*, while an old man enters from the left, somewhat stout, and with a bald or shaven head.

In a building behind this man is seen a ladder or stair and a person ascending it.

Outside the palace, on the right, a fair face looks round a pillar; the back view of a rânî richly jewelled, appears above, looking over her right shoulder and holding a wand in her left hand, and fragments of other figures, but principally dresses, connect this with the right corner, where a lady of rank highly bejewelled rests her elbow daintily on a pillow and looks out to the left. Behind her is a sofa, or the dress of a dancing girl or a *kañchukinî*. The rest is destroyed.

On this picture Mr. Griffiths makes the following remarks in his report:—

"The polychromatic decoration of the architecture is fairly represented. The general colour of the wall is green, divided by horizontal bands of red filled in with scroll and leaf ornament in gray. These bands are further emphasised by a border on either side of the fillet and bead ornament. The shafts of the pillars are divided by ornamental bands into three distinct divisions—the upper and lower are coloured, as if intended to represent marble or granite, while the middle are mottled blue. The ceiling is blue, as are also some of the long bottle-shaped caps, upon which are placed cushion-shaped members, coloured similar to the upper and lower divisions of the shafts.

"Immediately above and behind the râja is shown a partly opened door.

"The method of wearing the *dhôtî*, and more especially the decoration and colour of the material forming it, running in horizontal bands, as seen in this and other compositions, resemble in a remarkable manner, a similar article of clothing as worn in Nêpal and Burma at the present day.

"This painting, together with others that have already been copied, afford unmistakable evidence of the existance of made dresses, cut and sewn to fit the body, and further ornamented by means of embroidery."

II.

Covering a portion of the wall to the right of the pilaster adjoining the last, is an open air and mountain scene, doubtless some legendary story that may be identified by those who have read the Pâli *Jâtakas*. In a mountain cave in the upper left corner sits a Buddha, and before him a râja on a cushion, who makes obeisance to the Buddha, while behind him is his rânî and a red-skinned attendant. In front of the rânî, at the râja's left hand, a dwarf, in a short striped kirtle, brings forward a green box, and in front, between the râja and Buddha, sits a woman holding her hand to her hair.

To the right of this group a red man seems to have hold of a great snake,[1] while further to the right, seven men pull at a cord fastened to his teeth or tongue, and two others stand beside them. Before the man grasping the body of the snake, are six oxen. To the left, and below the râja, a man holds some object in his hand, and still further to the left a Nâga Râja with seven hoods, leads

[1] This portion of the scene is depicted in one of the five copies preserved of Major Gill's series.

a man (like the one holding the snake) to the edge of a pool and seems enticing him to go in with him. It must be remembered that the story of these Nâga people is that they lived in lakes as water-snakes, and only assumed the human form when they appeared among men.

III.

The next scene[1] extends from between the first and second cell-doors, but above their lintels, to the right side of the third :—

A râja and rânî sit in their palace, and before them two servants. Behind the rânî is a female attendant with a *châmara*, and behind the râja a red-skinned one; while another of lighter complexion brings in a vessel with flowers. In the verandah, to the right, are three more women, one apparently bringing in news. To the right again,[2] under a maṇḍap, is a draped dancing woman, exhibiting her elbows in the approved fashion. Two on the left of her play flutes (*vaṅśî*). One on the other side, plays on two large standing drums (*mṛidaṅga*). Two have small cymbals, and one stands behind to the left looking on, while two are seated in front,—one with the *ravája* the other with the *ḍáka*—a long drum very narrow in the middle. To the right is the conventional gateway, out of which the râja proceeds on a light coloured elephant; before him is, perhaps, his *diwân* and the *Yuvarâja* on horseback, the latter, also, with an umbrella (*chattra*) borne over him. A green and a chesnut horse, the latter prancing,[3] appear in the crowd. The soldiers of the retinue have long blue Nepalese swords, slightly crooked and broad near the point; one has a shield, and one a spear, and three carry standards with oval discs at the top of the shafts.

The procession seems to turn round to its left towards the upper part of the picture and then back to the left where a Yogi sits with a blue band across his knees for support and a *rudrâksha mâlâ* or rosary in his hand. The horses and elephant—the latter covered with a tiger's skin—stand on the extreme right of the picture,[4] and the râja and his retinue dismounted appear before the Yogi, where all the principal figures that appear below can be identified. The Yuvarája makes profound obeisance to the Yogi, at whose[5] left side are two blue-coloured deer and a *haṅsa* (or sacred goose). A disciple, perhaps, in white clothing stands behind, and two laics, with joined hands, below and before him.

Below the palace of the râja an inner apartment is represented, in which a woman rolls out something on a flat stone or board, with several dishes beside her. To the right another is raising her right hand as if listening to or looking out for something, while in her other hand she holds a vessel. Still to the right is a third female. Below are three sipâhis, one with a Nepalese sword, one with a bow and quiver, and the third with a spear.

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[1] Part of this scene is in Major Gill's copy referred to above.

[2] Another of Major Gill's copies begins with this part of the scene and continues it to the right.

[3] The figure in front, who looks up as if alarmed, is represented as a woman in Major Gill's copy: the original has suffered since it was taken, but it is probable from the earrings that this is right. She holds a spear.

[4] These lie outside to the right of the copy made by Major Gill.

[5] When the pronouns *his*, *her*, *whose*, are used, the right or left hand of the person represented is meant. 'The right' and 'the left' indicate the spectator's right and left respectively.

On the right side of the cell-door is the remains of, perhaps, another part of the scene, but all that is left is a striped conical object, possibly the top of a tent.

IV.

The next scene may be regarded as beginning above the third cell-door and seems to be continued up to the back pilaster.

Commencing at the front, or left hand side, we have râja seated in his palace and in front of him, on another seat, his rânî richly jewelled, and with a striped *sârî* round her loins, who is earnestly talking with him. Behind him, to the left, is a very fair woman, and behind her again a reddish one, both with *chamaras*. In front of these a lady, with jewels and a kirtle, talks to another, and a servant beside them seems to listen. At the râja's right foot sits another servant. Beyond the rânî, a fair woman with lemon-shaped eyes stands with a *pankha* over her shoulder, and a second listening, while looking round the back of the rânî's seat, a third stares with widely opened eyes and grasps the cushion. Behind these, to the right, a fourth woman listens to a fifth coming in at the door, who by the gesture of the hands, seems to lay off some startling news.

Outside the door, the râja, with the *chhatra* borne over him, and his diwân, mounted on horse-back are going out, accompanied by their retinue. To the right is the sea shore, and those who reach it point to the water, and look back, as if telling the râja something. On the sea are two boats; in the first the people are at their ease, and a râja under a *chhatra* sits near the stern. The other boat has made shipwreck, for the water with fishes in it is flowing across it. One man is in the water with terror painted on his face, apparently lest the fish should swallow him, or a horrible monster, and sea bull which are represented in front of the boat, while below are shells. Another man in the boat raises his hands in despair. The picture may be intended to mean that the râja having heard of a wreck went out in his own ship to the rescue.

On the extreme right, beyond the sea, are two men walking behind some plaintain trees, and lower down is a man (possibly the one represented in the sinking boat above) sitting and receiving some present from another.

Below the latter portion of this picture a Nâga Râja sits in an interior and four people beside him. Outside is a man, apparently in deep grief, appealing to another, and behind him is a Râkshasa, or demon-monster, who appears to be doing deadly harm to a figure of which only the foot remains.

Between the third and fourth doors on this wall is the top of a *rath*, or large car, with at least four people inside, one in the right side with a rich *mukuṭa*, while outside, to the right, is a *chaurî*-bearer, and two others with curly hair; one of them also wearing a high *mukuṭa*; then four more heads, two of females, one being very fair; and still to the right, two more looking in the opposite direction,—one holding an umbrella over a rânî, who looks down towards two smaller heads below.[1]

V.

The next scene[2] is on the back wall; and on the left end of it a râja in his palace is seated on a square *siñhâsana* with a high carved back, receiving his

[1] Major Gill's copies extend only to the left side of the third cell-door, and as the rest is still pretty entire, it is to be hoped it will be copied soon.

[2] The greater part of this is preserved for us in third of Major Gill's copies at South Kensington.

abhisheka, or anointing. A green female presents to him a dish of flowers, and behind her stands a *chaurî*-bearer and another; while two men behind with white cloths round their hair, pour the *abhisheka* upon him from large round *kûmbhas* or vases.

In another division of the palace, to the left, a man with his hair in a white cloth, and wearing a striped *dhôtî*, brings in a large water-pot on his shoulder, and another in front of him, with a white sleeved jacket and short red and white striped drawers, leans upon a stick, looking towards the râja. Up the steps, in front, a boy proceeds with a large round dish on his head, from which a young woman, apparently nude, lifts out something. Beyond her, another female with striped kirtle, takes a plate of flowers in to the râja. Behind the pillar, separating the apartments, a green female plies the *chaurî* over the râja. Outside this second apartment are four Bhikshus stretching out their hands for the alms usual on such an occasion,—one of them with an umbrella, and another with the *jaṭâ* or head-dress of a devotee. Beyond them are plantain trees.

To the left of this again, is another building in which sits a Buddha or other devotee with his alms bowl in his lap, and above him, in a niche of the wall, some earthenware vessels. In another apartment, to the left, are four women in the dress of nobility: one kneels as if making some mark on the ground; another holds a basin with some offering for the devotee. To the left, in a third apartment,[1] behind these ladies, a râja is seated with some attendants; but the painting here is too much defaced for description. Below the first part of this scene is an interior in which a man followed by his wife or other woman, presents, in a salver, four human heads to a Bhikshu—not a Bauddha one—who seemingly refuses them; and to the right he is represented again as departing. Three other people look on.

At the left end of this wall, between the last cell-door and the corner, is a portion of a scene, in which, from four windows, as many females and one man are looking out on some sight below, now entirely destroyed.

In the end of the back aisle no portion of the painting is left.

VI.

To the right of No. 5 and between it and the left side of the antechamber is a mountain scene, in which the tall central figure is perhaps Śakra or Indra, a favourite personage with the Buddhists.[2] Here he is represented as somewhat fair with a high jewelled crown, or *mukuṭa*, a blue water-lily in his right hand and wearing the Brahmanical *upavîta* or sacred cord, made of strings of pearls. About his loins is a striped *dhôtî*. On his left stands his consort *Sachî*,—much darker than Indra, and so—according to native ideas—more beautiful;[3] she wears a *dhôtî* similar to his, has a flower in her right hand, a high *mukuṭa* or crown, and turns her face a little to the left. Between the two appears a figure standing behind

[1] This does not appear in Major Gill's copy.

[2] This scene is on the fourth of Major Gill's copies at South Kensington.

[3] Observe this in the language too *Syâma*, originally meaning black or dark, being now applied to young or fresh.

in close fitting blue clothes and also with a high crown, but not so richly jewelled as the other two, and holding the *châmara.*

Close to Indra's right leg are two figures, the first with the features of a female, and behind them is a *vetrî* or *chobdâr*, holding a sceptre or rod. Above Indra's left shoulder is a monkey climbing up the rocks and a bird (*chakrawâka*); above are two others but larger and of blue colour, and behind them, among foliage, a *Gandharva*, apparently pouring something into a cup in his left hand, whilst his *Apsarâ* leans on his right shoulder.

On the other side are a monkey approaching a pair of *Guhyakas* (cave dwellers) seated on a rock, and behind them a pair of *Kinnaras*,—those strange conceptions of the heavenly musicians, represented with human head and bust, and the tail feathers and legs of a bird, the male here playing on the *ravâja*, or guitar, and the female on small cymbals, with a cloud behind them. A little below and to the left of these, a pair are seated together also on a rock, the lady in the transparent vesture betokening high rank, and only indicated by her *mêkhlâ*, her husband looking over her right shoulder. Behind are monkeys climbing up the rocks, and above are a *Yaksha* with long straight sword and small shield, and his consert behind him floating on the clouds, while just before him is another celestial personage. High up in the extreme left is a lion, pretty well represented.

VII.

On the left end of the antechamber is the representation of Buddha, beset by the emissaries of *Mâra*—a favourite subject with the Buddhists.

Mr. Griffiths has copied this picture,[1] and his description of it is so complete that it here produced almost *verbatim*:—

"This picture when complete occupied the whole left wall of the antechamber to the sanctuary, 12 feet 9 by 8 feet 4½; but a portion has been entirely destroyed, *i.e.*, 1 foot from the top and 3 feet 5 inches from the bottom."

"In the centre of the picture, on a raised green dais" "is Buddha, seated in the usual manner, with folded limbs, and the right hand extended. He wears his Kaśâya robe and a nimbus," (*bhâmaṇḍala*) "appears behind his head, above which foliage may be traced, probably the Bodhi tree. On Buddha's right is a woman, probably a daughter of Mâra, half reclining against the dais, on which her left hand rests; while her right is extended in a very expressive manner as she addresses Buddha. Behind her" and a little higher "is a long curly-haired warrior in a striped waist-cloth (*dhôtî*), and a kind of cloak loosely tied round the neck and floating in the air behind him. In his right hand is a long straight sword, while his left arm is extended to its full length, and the hand bent back at right angles to it, as if in the act of warning Buddha. Above this figure is a *Râkshasa* with the little finger of each hand thrust well into the corners of the mouth, the others drawing down the eyelids, reminding us of children's efforts at making 'Bogie faces.' On its head is perched an owl," the symbol of destruction, and in the Râkshasa's "ear a small blue bell. Behind this figure is what appears to be a tiger,

[1] This is marked 'X' in his copies of 1875-76.

with its head well thrown up and ridden by a figure dressed in a blue chequered *dhôtî*, the upper portion of the figure is destroyed. Next to this is a green figure with a horse's head, holding a club in its right hand. A little behind and below is (*Kâlî*,) a thin guant old hag-like figure with long pendant breasts and ribs well developed. Her left arm is extended as if hurling defiance at Buddha, while in her right hand she holds a quaintly carved hatchet-shaped instrument, and has a tiger skin thrown round her waist. She is a very good representative of the 'old witch' of popular tradition. In front of her is the figure of a warrior, with a long straight sword," who appears to carry over his left shoulder, making "desperate efforts to get at Buddha. Directly below him is a very impish-looking face, and next we have a figure with a pig's head, holding a large ornamental club. Below are three figures in a line, the first is of a green colour, and is turning away from the fray, possibly under the conviction that further effort is useless, while the second entertaining the opposite opinion, is in the act of gathering up all his strength to hurl a javelin at Buddha. The third, with curiously formed head-dress of a skull, and what appear to be blue feathers, is also aiming a javelin, and pointing with the finger of the left hand to Buddha. Immediately below this figures is one of a bearded warrior (all the others have shaven chins) clad in a tight fitting yellow coat, under which is a blue garment, with a belt in which he carries a dagger. A striped blue shawl is tied round the neck. On the left arm he carries a large shield, and in his right hand he flourishes a blue scimitar. A wreath decorates his hair. Next is a figure represented as having just discharged an arrow at Buddha. Below are two figures too indistinct to be described.

"Proceeding to the group of figures on the right of the picture: immediately on Buddha's left is a female occupying nearly a similar position to the one on the other side, but the attitude is more constrained and less graceful and natural than its companion. Behind her" and above on the picture "is a warrior in a striped and chequered waist-cloth (*dhôtî*), with a thin band round the belly, a kind of shawl tied round the neck, the ends of which float behind. He is aiming a blow with a club at Buddha. Then," between him and Buddha, "comes another large 'bogie-face,' with huge mouth, teeth, and eyes." Above this is a very ghastly looking face with a blue snake issuing from its mouth. Beside it is a figure with a blue-striped *dhôtî*, in the act of hurling a spear at Buddha. Next to it is another figure with a pig's head, having in its right hand a straight sword, and in his left a small circular shield. The row of figures above is very indistinct, but portions of two are visible, one green, and the other an animal with large open mouth and sleepy eye, similar in position to the tiger on the opposite side.

"On the right, midway down the picture, is a richly bejewelled Prince (Mâra). A figure to his left holds over him the ennobling umbrella (*chhatra*), while below a dwarf (*gaṇa*) is carrying a standard, composed partly of a peacock's feather, the other part is unintelligible. To the Prince's right, and looking up into his face, is another dwarf, significantly displaying an empty quiver. The Prince is in the act of walking away from Buddha. And from his action and the expression of his face, I take him to be the personification of Mâra, who finding that his evil influences and devices have fallen powerless on Buddha, turns away deeply mortified, exclaiming 'how is it that I, who am able to hold in my power both Śakra and all the other Dêvas, have been defeated with all my host of followers by this Śaman of the Śâkya race.' I am undecided as to the intention of the green figure behind, whether it is to cut down the Prince in front or whether in

his attempt to thrust at Buddha, his sword has clung to his hand, as the legend describes. In the corner below are portions of figures depicted in a state of terror at the noise and confusion of the scene above. One is turning away and stopping his ears with both his hands. Another figure has a small tortoise shaped ornament suspended from the neck.

"Below Buddha, in front, are the women (two of them remarkable for a redundancy of jewellery and a scarcity of clothing), whom Mâra Râja bade use all their wiles to induce Buddha to relent and give way to his passions. 'In obedience to their lord's command, they went with mincing gait towards the spot where the Bôdhisattva sat beneath the tree, and standing at a short distance from him, they proceeded to put into practice every ogling way and lascivious art they could. Some with dainty smiles to display their white teeth, some with eyes askance looking at Bôdhisattva; others stooping down before him and looking upwards into his face; others drooping their heads so as to conceal their faces, and looking at one another; others with their hands toying with their breasts; other half uncovered with their breasts and hips bare; others again entirely nude, walking to and fro, with their heads turning this way and that, and their eyes darting side glances. But, notwithstanding all these temptations, Bôdhisattva remained unchanged in face, and appearance—tranquil, and at perfect rest he sat—even as the full moon when it emerges from the hands of Râhu, the Asura Râja, pure and spotless; or the sun when first he scatters his dazzling rays to the morning; or as the lily that reposes on the placid waters; or as the brightness of the flame; firm as Mount Sumeru, so Bôdhisattva was unmoved; even as the iron walls that surround the universe, without the least agitation, his heart and his mind at perfect rest, without fear or anxiety, and entirely self-possessed.'"

VIII.

To the right and left of the shrine-door are two scenes which are only slight variations of one another. Both are laid among the mountains, with a large male figure in the middle, almost certainly Indra, for on the right side of the door may be seen his *vajra* or thunderbolt, in his left hand, and his consort Sachî by his side. On the left side,[1] as remarked by Mr. Griffiths, we have more of the large figure (Indra) depicted than on the right. He is represented with the high jewelled *mukuṭa* or crown, large necklace, earrings, bracelets, armlets, like those represented on some of the figures at Elephanta—twisted twice round the arm in a spiral direction and open at the ends,—and an *upavîta* or sacred cord formed of several strands of pearls twisted together and hung over the left shoulder. "He has a small *dhôtî* round the loins, held up by a jewelled waist-belt, and in the right hand he holds a string of flowers. He has a dreamy, meditative expression, and the general contour of the figure differs little from the slim narrow-waisted Hindu of the present day."

To the left is a woman (*Sachî*) with a tray of flowers, but, as Mr. Griffiths remarks, "the action is not nearly so graceful or so well rendered" on the left as on the right side of the door. Below "we find the little female dwarf" as on the other side, with upward gaze, holding in her right hand, apparently, a bracelet. On the same level, but to the right of the large figure, is a fragment of another

[1] This is Mr. Griffiths's picture, marked 'Z.'

dwarf. At the top left-hand corner of the picture are a man and woman seated on a kind of platform, well grouped and composed—the graceful delicate action of the woman being remarkably well expressed. Over her limbs is thrown a thin gauze covering, terminating in a blue border; and to judge by this, India appears to have been capable, then, of manufacturing gauze as delicate in texture as the world-wide famed 'Dacca' of the present day. This subject appears to have been a favourite one with the artists; for beside being again repeated in this cave, we meet with it in several of the others. Beside this group will be observed fragments of two birds" (*chakrawâkas*), "and to the right are two figures, male and female; the former, apparently, is in the act of salutation, while the latter is carrying some flowers. Below is a portion of two small" (*Guhyakas*) "rollicking figures. On a level with the head of the large figure to the left are a man and a woman standing behind a wall. While he leans on his left hand on the top of the wall, with the right arm bent, and with the hand directing attention to the large figure, she peeps coyly from behind his back with her left hand resting on his shoulder. Below we have the two birds in a niche, similar in action to those on the other side, but differing in colours, being blue here."

The painting on the right side of the door[1] is very similar with differences of detail. In it we have the upper portion of Indra again, "larger than life with an elaborate jewelled head-dress, a necklace of pearls and blue stones. The left arm is bent, and in the hand is the blue thunderbolt (*vajra*). Below to the right" is his consort Sachî, "remarkably well drawn and depicted in a most graceful attitude, holding daintily, with both hands, a tray, made either of rope or twisted reeds, containing flowers, of which a large, white lotus" (*kamala*) "partly open, is here seen. She is attired in the costume usually met with in the paintings. Besides her is a female dwarf, who is gazing upwards, with partly opened mouth, at the large figure just described. Depending from its left hand is a casket resembling an incensory."

Behind this group is the conventional representation of the mountain "interspersed with foliage, birds, and figures in pairs. In the right hand corner a man and woman are represented seated, the former is playing on a stringed instrument, and the latter on cymbals. Below are two figures"—(*Kirâtas* or mountaineers)—"behind a wall, represented as if in the act of listening. The one with his foot resting over the top of the wall, holds in his left hand a bow and two arrows, and the other carries a small bag. In a small niche in the wall, just below, are two birds, reddish in colour."

On the left side, nearly on a level with the upper two of these figures, stands a man, to whom a woman offers a vessel containing flowers, and high up on the same side is a *Gandharva* (or part of one) floating in the clouds with a vessel and flowers in it.

IX.

On the right hand wall of the antechamber are a large number of painted Buddhas with the nimbus (*bhâmaṇḍala*) round their heads, mostly seated, but some standing on lotos flowers, the leaves and stalks being shewn in all the vacant spaces. Mr. Griffiths has copied a portion of this wall, measuring 7 feet by 4,[2] comprising eight figures and parts of three others. He remarks that—"the delicate foliage which fills in the spaces between the figures will give some

[1] This is Mr. Griffiths's picture, marked 'Y.' [2] This is his picture, marked 'O.'

idea of the power of these old artists as designers, and also of their knowledge of the growth of plants."

X.

Between the front of the antechamber and the first cell-door to the right, is a scene in a mountain[1] represented in the usual conventional style. In the centre is a colossal figure of a râja with richly jewelled *mukuṭa* or crown, holding a flower in his right hand and leaning his left on the shoulder of an attendant, whose left hand passes through a black leather strap which comes over his shoulder and supports a long straight sword at his back, the ends of the strap being fastened by a buckle. This man has a chain about his neck. Behind him is a tall female figure, perhaps a *chamara*-bearer, and above to the right is part of a sitting figure with his legs crossed.

At the râja's right side is—perhaps the Yuvarâja, or heir-apparent (distinguishable by his crown), bringing forward and offering a trayful of flowers. Between the râja and him, a bald-head is thrust forward from behind—perhaps that of a eunuch (*kañchukî*), who is richly dressed, and rests his chin upon his right hand. In front of him, and to the left, are two ladies in the dress of *rânts*, with coronets on their head, leaving the presence, one with a tray of flowers, looking wistfully back.

On this picture Mr. Griffiths makes the following remarks :—

"I would especially call attention to the drawing of the heads of the two women in the left hand corner, and the portion of the woman's face and arm on the right, additional interest attaches to this picture, from the fact that nearly all the ornaments which were used to adorn the person are here in a very good state of preservation, and are most admirably drawn, especially the twist that is given to the string of pearls on the colossal figure and those round the neck of the woman in the left hand corner, and the chain round the neck of the figure to the right, with an accidental hitch in it. I would also call attention to the drawing of the long-pointed nails of the same figure and also those of the colossal figure. Many of the bracelets differ little in design from those now worn, and the white wreaths of flowers in the hair of the woman are similarly worn by native women of the present day."

XI.

Over the two cell-doors in this back wall is a large scene.[2] Towards the right of the picture, over the second cell-door, a râja sits in his palace, with a pillow of blue and gold at his back, and leans forward as if looking intently at, if not speaking to a man with a large snake (*nâga*), which rises from a basket at the lower right hand corner of this part of the scene. Between the râja and the man with the snake is seen a stout red-skinned man, perhaps a diwân, and over the râja's left shoulder is seen a female servant, probably a *pankhâwalî*; behind the diwân is another figure, and to the right of him is seated the Rânî, with her hair falling on her shoulders, her left hand resting on her raised knee, and her right raised towards her chin, while she looks enquiringly towards the râja. Behind her are three men standing, one with a *talwâr* (or sword), and in front, to the left, are two seated, one with a moustache,—and all apparently listening to the conversation.

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[1] This is Mr. Griffiths's picture 'M.'

[2] Mr. Griffiths's copy is marked 'P.'

In the lower right hand corner is the snake-charmer seated, who has just opened a basket, out of which rises the *nâga*, to which he speaks (and who is perhaps the Nâga Râja in the scene below, but in another *rûpa* or form).[1] To the left, behind the râja, are—a woman with a *châmara*, a man, and—more in front—a woman wearing a *chôlî* or boddice and striped kirtle, pushing forward a boy. Behind are indications of the scene being in a hill with trees.

To the left of this is another portion of the scene, perhaps an antecedent part of the story. In a palace, seated on a stuffed seat with quilted cover and pillow, the blue ends of which are seen behind him, is a râja of rather dark clayey colour, resting his right hand on his queen's leg, who is seated on a similar chair beside him, and to whom he speaks. On the other side is a reddish female dwarf in striped blue loin-cloth, or short kirtle, presenting something (perhaps sweetmeats) on a tray. Behind her is a woman holding strings of jewellery in her hand, and behind a pillar a female is seated gazing on the râja. Out of doors, to the left, is a tall female and a very fair-skinned boy to whom she seems to beckon.

XII.

Below this last and between the cell-doors in this wall, is another in-door scene[2] and a very animated one it is (see Plate III.) The two prominent figures in it are a Nâga Râja, on the left with the five-hooded snake overshadowing his head, and on the right another royal-like personage, seated on a large draped couch, talking interestedly. The Nâga Râja seems to be speaking and to the left is a female with *châmara*. Her hair and that of the principal figures are all three bound with fillets. Behind the Nâga King is a dark red attendant with a straight sword, the richly-jewelled hilt held up, and then a female holding a chased casket in her left hand and a jewel with a string of pearls depending from it in her right. Next to her, and behind the second speaker, is a man with blue and gold flowered robe, and an Iranian head-dress, also holding a sword with blue hilt. At the Nâga Râja's left side sits a female in blue and white striped kirtle, the face turned up and the left hand stretched forward as if speaking or calling attention to something she had to say. Behind the other râja one female is handing a tray with flowers in it to another, and in front of the second a third brings in another flat vessel covered with flowers and leans forward as if listening. Behind this last stands an old man, very fair skinned, with wrinkled brow, and white hair. In front, on the left, are two ladies seated and listening with interest. Most of the females in this picture have their hair hanging in ringlets.

Outside the door-way, to the left, a râja is departing, with high *mukuṭa* on his head and the *chhatra* or state umbralla borne over him, and with him is another figure with a large *pañcha-phaṇa nâga chhatra* over his head. Beyond them are two elephants, one with a rider having the *ankuśa* in his hand.

"Parts of this picture," Mr. Griffiths's remarks, "are admirably executed. In addition to the natural grace and ease with which she is standing, the drawing of the woman holding a casket in one hand and a jewel with a string of pearls from it in the other, is most delicately and truly rendered. The same applies to

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[1] Mr. Griffiths seems to think he holds the body of the snake with his hand; but the snake is of a much lighter colour, and what his hand rests on is so perfectly circular that I can only regard it as the either cover of the basket out of which the snake rises, or more probably a flat drum like a tambourine, used by snake charmers, and on which he beats with his left hand.

[2] This is the picture of which Mr. Griffiths's copy is indicated by the letter 'N.'

the women seated on the ground in the left hand corner. The upward gaze and sweet expression of the mouth are beautifully given. The left hand of the same woman, which, by the way, I did not discover until I had been at work for some weeks, is drawn with great subtlety and tenderness."

XIII.

To the right of the second cell-door is a picture[1] that seems to be related to the last. The dresses are very nearly, if not quite the same, and some of the figures seem to be identical. It is also a palace scene, in which four of the seven figures left have the snake hood (*śeshaphaṇa*) over their heads,—three females, each having one hood, and one five. Their hair falls down in ringlets, held back in some cases by a fillet. On the left is the Nâga Râja, and beside him sits another without the hoods, but over his head a bearer behind holds the *chhatra*. A Nâga figure, with a single hood and loose hair, stands a little behind and seems to be receiving a long straight sword of state from a female still more to the right and also with a *naga* hood and long ringlets, who holds it up to him by the scabbard, whilst apparently speaking to the others. Before her, and either kneeling or sitting, is a lady of rank[2] looking importuningly at the face of the râja. Behind her is still another *nâgakanyâ*, and in front of her is a portion of one more.

"The porch behind," as Mr. Griffiths remarks, "with the partly open door, is a very fair piece of perspective."

XIV.

The painting on the right wall is so destroyed by holes made in it by bats as almost to defy description.

Above, between the second and third cell-doors, and cut off from the next portion by a white gate-way is a large scene much destroyed. Above are eight elephants. In front have been numerous soldiers, one on horseback, one green-skinned,[3] dressed in striped *dhôtîs* and armed with the long crooked Nepalese swords. Three figures have deep collars round their necks, and all advance towards the left, led apparently by a Râkshasa. In front of them are four or more wild elephants without any housings. Then in a hill scene, Buddha is seated with his feet down, two stand before him in the garb of Bhikshus, and behind him a disciple (*Śishya*) or Bhikshu, stands talking to a man who may be some Sâdhu in white garment, and who offers him a *kalaśa* or vessel. Beside him is a female—also in white dress.

XV.

Over the first cell-door in this right wall, a light-complexioned râja and his wife sit upon a throne, a woman appears in front, female servants behind, and to the right, in a door, two people stand looking out. On the left side is another door from which also a man is looking. To the left of this, are fragments of a scene in which have been numerous men with short hair, one has a necklace and earring, and one wears a white *chadar*.

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[1] Mr. Griffiths's copy of this is designated by 'Q'—*Report*, 1874-75.

[2] She holds the right hand a little forward, with the thumb pressed against the fore-finger, her left is raised towards her ear.

[3] Can it be that these green people are intended to represent the lower castes?

XVI.

In the right end of the front aisle, over the cell-door, is a large fragment of painting.[1] To the left side sits a râja with *nâga* hood on a seat covered with green cloth (and with little carved suppliants at each side of it), holding one hand up as if addressing the audience. Behind him, to the left, is a tall female leaning against a pillar of the hall, wearing a kirtle of striped stuff like the Gujarât *panch-patta* silk. At her left hand is a reddish-skinned dwarf, *dâsî*, or servant girl, and before her sits another woman with a fly-flap or *chaurî*, wearing a striped loin-cloth, and holding the fore-finger of her left hand to her chin as if pleased, while she looks up towards the right. Near her, and beside the râja's foot-stool (*pâda-pîṭha*) is his spittoon. To the right, and on a lower level than the râja, sits a man, perhaps his diwân, with whom he seems to be conversing; while on a green cushion, at a higher level, sits the queen, in transparent gauze, with rich necklaces of single and twisted chains, and jewelled *mêkhalâ* round her loins. Behind her stands a tall female with a *chaurî* in her right hand, and clothed from the loins to the knee in a vertically striped stuff. Behind, and seen between these, is a fair skinned person, with very simple head-dress, holding a vessel,—perhaps a milkmaid. Behind this and beyond the rânî is another female. Over the diwân's head is seen another with flowers in her left hand and a hand *pankhâ* (or mirror ?) in her right.

Before the rânî sit a very short man and woman, probably servants; the latter with a basket or bag on her shoulder.

On this part of the picture Mr. Griffiths remarks that,—"the artist appears to have had rather a vague notion as to the relative distances of the figures in the picture. For instance, the queen is represented as being in front of the woman, who is seated on the floor between her and the râja, where, according to the laws of perspective, she could not possibly be.

"It is curious to observe the fondness these old painters had for introducing dwarfs into their compositions, and to find the same in pictures by Paul Veronese. In this picture, in the left hand corner, is a female dwarf, holding a small round jar.

"The woman behind the râja is using a small hand *pankhâ*," and holding some object in her left hand. "The portly, disproportionate *chaurî*-bearer on the right is extremely ill drawn. A green curtain is drawn at the back, similar to those used in Europe in the Mediæval age, and which afterwards became an element of decoration so common in Gothic art."

To the right, over the cell-door, is one of the conventional gateways with a lattice window in the side of it and in the recess of it a *kalaśa*, on the top of which is a green ball or a cup turned with its mouth down.

Beyond this, to the right, is a pastoral scene with a herd of cows of different colours—two cows and a calf, green—some lying, others standing. Behind them stand two green demons, and a third figure, as if about to carry them off. Much of this portion has been destroyed.

"The bovine characteristics of the animals." Mr. Griffiths notes "are remarkably well expressed, and this part of the composition is very like Albert

[1] This has been copied by Mr. Griffiths as 'W' of his series, *Report for* 1875-76. Possibly it is connected with the story of No. 1 in the other end of the same aisle.

Durer's work. Above are fragments of three figures; the centre one of the ordinary complexion; the ones on either side are green, and are probably intended for goblins or *Râkshasas*. The one on the left has a red bottle in the left hand."

Below, to the left of the cell-door, has been another picture, now all destroyed, except the square canopy of a *siñhâsana* or throne, with short strings of pearls hung from its edges, the centre being of striped silk.

XVII.

The painting on the front wall has been much destroyed, and what was left has been, especially of late years, much holed by bats.

Between the window on the right, and the central door is a large piece,[1] differing from any yet described in the inferiority of style and the different physiognomy and dress. It is probably fully half a century later than the rest.

A pale-skinned Râja sits in Darbâr on a cushion placed on a dais, higher than usual, with a semicircle of green over the middle of the back of it, behind his head, and having a gilt border with little *vidyâdhara* figures on each side of it, and *makara's* mouths at the corners of the back. From the right three fair bearded men in Iranian costume, with peaked caps and completely clothed, approach him in crouching attitude; the first bearing a string of pearls; the second a jug or bottle (of wine perhaps); and the third a large tray filled with presents. Behind the third stands another figure near the door in white clothing, perhaps the porter, with a stick in his hand and a dagger in his belt, apparently speaking to another Iranian in the doorway, bringing in some present. Behind the porter is another foreigner in full white clothing, with stockings, curled hair and peaked cap, holding a vessel in his hands, and with a long straight sword at his back.

Behind the throne stand an attendant and a female with *châmara*; to the right of her a reddish fair figure in blue clothes; and beside him one still fairer with a rich head-dress and striped loin-cloth holding a green stick. In front of him is a stool, broad at the upper and lower ends (*bhadrâsana*); and to the right are a red and a fair man, the latter with his arms crossed on his breast and wearing a red turban. In front of him is a reddish-skinned man, his left hand on his knee while he bends forward and holds up the fingers of the right hand, as if addressing some information to the râja: probably he is the interpreter. Beyond him, to the right, are other two figures, one having in his hand a dish, perhaps with fruit, and a spear with a small flag attached to it.

In front of the three Iranians, sit three royally dressed figures, perhaps members of the royal family (*Râja kumâras*), the reddish one in the centre, perhaps the Yuvarâja. To the left of them is a man with a basket, and in front of the throne a woman sits with a *châmara*, and beside her is an elegantly chased spittoon.

On the left, at the proper right side of the throne, sits another lady with rich head-dress a 'breast-band', a basket beside her and some object in her lap. Behind her is a short female or dwarf, of red complexion, with blue earring, and not so richly dressed. Behind these two again is a third richly dressed young woman with breast-band also, and looking towards the râja. Above is a fourth with a *châmara*, while a fifth face looks over the back of the throne on the râja's right.

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[1] This is Mr. Griffiths's copy, 'S.' of 1875-76.

Outside the palace, to the right, an Iranian, like the one seen in the door, appears speaking to a green man with a stick in his hand. Behind are two horses, and in front of them a *sipâhi* or soldier with a sword.

A portion to the left of this interesting memento of some embassy from Persia, probably in the seventh century, is completely destroyed.

Below are some indistinct figures in small compartments, not very intelligible.

XVIII.

In a similar position, on the other side of the door, is another fragment,[1] probably of about the same age. Above the left of the centre of the picture a râja with a blue and white bird in his lap sits, on a low dais, with a high back,—(the *sângamanchî* of Kachh and Kâthiâwâd). Behind it is seen the faces of two attendants; and then to the right a female *chaurî*-bearer. Below, a dark curly haired boy brings forward a jug. To the left, in front of the râja, are two females, one with a vessel or casket and her hair tied up in a chignon (*veṇî* Mar. *ambaḍa*); and sitting on the floor with crossed arms and looking up, is a child to whom he seems to speak. In another apartment, to the right, is a clay-coloured individual with jewelled head-dress, and a green-skinned companion with a long nose, both looking at the râja.

Outside, to the right, is a pîpal tree, and beyond it, in front of a building, a râja (to judge by his head-dress, and probably the same as in the last part of the picture) with striped drawers, holds the cord of one of a pair of scales in which he has placed his left foot. Behind him, on his left, is a man in white clothes with a rod in his hand, and three figures from the other end of the beam look on, from clouds—hence they must be *dêvas* witnessing some event of great importance.

To the left of the râja are five women; the one in front with a child towards which he stretches his hand as if to take it to put in the scale. The women seem to object to this,—one fair, another of greenish complexion beating their breasts. "Behind these two, is one with a very ruddy complexion wearing a striped *sâḍî*. She is directing an appealing look to the prince, her right hand rests on her breast, and the left holds by one arm the obstreperous child below, whose yells are attracting the attention of the woman seated in front, probably his mother. The general pose of this figure is most graceful and natural. Beside her is seated another woman with a pathetic expression of face, who is holding a child on her lap with both hands. Behind this group of women rises a betel-nut palm (*areca catechu*), and a group of large leaved foliage, the young clusters of brown leaves contrasting favourably with the older green ones,—another example of the truthfulness of these old artists in representing natural facts. Behind the scales, to the right of the prince, is a ruddy figure with a white skull cap and close fitting white coat (*angarka*) and *kamarband* arranged in three distinct rolls. He is saluting the prince with his right hand and carrying a staff in the left. Overlooking a wall behind the râja two red-bearded men with their hair done up like Yogîs seem to speak to the prince. Above these are fragments of two standing figures and next is one sitting cross-legged, apparently in conversation with two figures, likewise seated to the right, one of

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1 This is Mr. Griffiths's copy, 'T.' of 1875-76.

whom is of a greenish colour and the other is represented with the palms of his hands brought together in front as a mark of respect, a custom universal among the natives of India at the present day when seated in the presence of and being addressed by a superior. These figures are seated upon rectangular blocks of some undistinguishable substance."

Below the first described scene the râja again appears together with the little boy, apparently at the *aśrama* of some Yogîs, where an old shaven-headed Yogî meets him, while behind stand five disciples with a cloth each over his left shoulder. The first of these holds a water vessel or *kalaśa*, and with the other hand signals to the râja, apparently to stop. To the right of these are two red-bearded Yogîs near a jungle, the one with flowers the other with *kuśa* grass. Part of another figure can be made out, but the rest to the right is much destroyed.

XIX.

From above the left window to the end of the front aisle are a series of scenes that were probably all connected, but parts of them are so defaced that they cannot be easily if at all satisfactorily made out.

Over the window[1] is a female figure (perhaps Mayadêvî) reclining on a couch and looking downwards towards a *dâsî* who has her hand on the lady's necklace as if removing it. Another to the right with flowered *chôlî* or boddice has a *chaurî* (or a mop ?) At the head of the couch a fair female servant holds a large *kalaśa*, pouring its contents on her mistress's head, as does another to the right, with only a blue and white loin-cloth and rich necklace, on her limbs. Beyond the couch one fully covered holds a stick as if for defence. To the right of all and a little lower, in the door-way, is another servant with a large vessel having a spout on one side of it.

To the right of this again, the same lady is seated in a palace, in the transparent robe of royalty, with a slave at her right hand. Two women stand behind and a third (a *kañchukinî*) covered, sits talking with her. Further to the right, and lower, a man is seated, perhaps an astrologer; his person covered with a flowered cloth, apparently addressing the lady. Behind him, but nearer to her mistress, is a very fair woman with a large flat dish or tray, on which are some objects which she seems about to offer to this man. Behind these, to the right, a man in a white dress comes in by the door which divides this from the next part of the picture.

Below is a defaced fragment with two figures in it.

Above to the right again we have another episode in which the lady and her *kañchukinî* are seated together; while behind the lady another woman comes in holding out her hand, her lips apart and eyes wide open as if in astonishment. A pillar of the palace separates this from what follows.

Here a large piece of plaster out of the centre, hinders a satisfactory reading of the picture.

On the left is a half nude *chaurî*-woman. To the right is the head and hand of another attendant holding a rod, both looking towards a figure with rich pearl *upavitâ*, now destroyed. Behind him a lady, perhaps the same as in

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1 This portion is on Mr. Griffiths's copy, marked 'R' of 1874-75.

2 Mr. Griffiths's copy, marked 'V' of 1875-76.

the other scenes, leans forward, looking up to the left. Beyond and behind her an attendant in dark *chôlî* with white flowers on it, also looks in the same direction as the first two, while behind and lower, at the left side of the lady, are other two servants in white clothes. A plantain palm indicates the open air on the right, and beyond this some female figures can be only partially made out.

Over this from the window to within 18 inches of the wall is the only piece of ceiling fresco left in this aisle. It contains chiefly fruit and flowers in small compartments, but one contains two figures in Persian dress.

XX.—*The Ceiling (Plate II).*

I cannot do better here than transcribe Mr. Griffiths's account of the ceiling[1] and how he copied it. "Although a great portion of this ceiling is destroyed," he remarks, "yet enough remains to give us the general arrangement of the whole. At first sight it appears very complicated in design, but after a little study it will be seen how simply the whole thing is arranged. Adhering to the idea of imitating their wooden originals, which idea pervades everything they did here, the Buddhists, in decorating this ceiling, merely adopted the principal divisions formed by the several timbers in one of their wooden floors. In fact, the plan of the ceiling is nothing more than the plan of a wooden-floor taken from below; or to put it plainer, if another floor were added to the present cave, the timbers, which would enter into the construction of that floor, on looking up at them from below, would be represented by the principal lines on this ceiling. Taking one unit of the ceiling and reducing it to its simple constructive lines, we shall find it to be made up of a plan of four columns *a*, *a*, *a*, *a*, with connecting girders *b*, *b*, *b*, *b*. Across these run joists *c*, *c*, *c*, *c*, and at right angles to these again are smaller joists *d*, *d*, *d*, *d*. The space is thus divided into a number of panels, varying in shape and filled with ornament. This principle of division is carried out in every painted ceiling that still remains of the Vihâra Caves at Ajaṇṭâ, with one exception only, and that is in Cave No. XVII, where the principal arrangement consists of circles. To show that this principle is no fanciful idea of my own," a plan of "a portion of the ceiling in the aisle of Cave No. XVI, where the construction is cut out of the solid rock would be similar to that of No. I. This ancient system of flooring is used up to the present day without any modification."

"Having divided the ceiling into a number of panels by the method shown above, with a circle for variety in the central division, we find these panels filled with ornaments of such variety and beauty, where we have naturalism and conventionalism so harmoniously combined as to call forth our highest admiration. For delicate colouring, variety in design, flow of line, and filling of space, I think they are unequalled. Although every panel has been thought out, and not a touch in one carelessly given, yet the whole work bears the impression of having been done with the greatest ease and freedom, not only freedom of execution, but also freedom of thought as a reference to the copies made will testify.

"The ornament in the smaller squares is painted alternately on a black and red ground. The ground colour was first laid in, and then the ornament was

[1] See Plate II. where, however, the letter *a*, *a*, *a*, *a*, *b*, *b*, &c., have been omitted for sake of clearness: these can easily be supplied. The numbers are those attached to the different panels as copied by Mr. Griffiths, from whose drawing this has been copied.

painted solidly over this in white. It was further developed by thin, transparent colours over the white.

"In order fully[1] to appreciate the copies of the paintings, it is necessary to bear in mind that the originals were designed and painted, to occupy certain fixed positions and were seen in a subdued light. Many of the copies of the panels, on close inspection, appear coarse and unfinished; but seen at their proper distance (never less than 7 feet from the spectator) apparent coarseness assumes a delicate gradation."

On three of the panels[1] of this ceiling Dr. Rajendralâl Mitra has commented at considerable length in the *Journal of the Asiatic Society of Bengal*, vol. XLVII. (1878), pp. 68-72, reproducing two of them in lithography as "Bactrian Domestic Scenes." The ribbon ends, triangular-shaped streamers, or banderoles, behind the shoulders of the figures, and which are repeated almost invariably where similar figures are introduced, as they frequently are elsewhere, are alone sufficient to mark them as Iranian or Sassanian, rather than Baktrian, and they are a characteristic mark on Sassanian coins. Dr. Rajendralâl considers these panels as "three editions" of the same scene and describes them thus:—

"In its simplest version it represents a diwân placed in front of a cloth-screen, and covered with cushions and a check-pattern coverlet, and on it are seated a big, stout, burly-looking man and a lady by his side. The man is seated cross-legged, and is in an amatory mood, perhaps somewhat befuddled with wine. His face is heavy and square, and he has both a beard and moustache. He wears long hair, covered by a thick conical cap with a turban, or a fur band around it, like the Qilpáq cap of the Central Asiatic races of the present day. On his body is a coat or tunic reaching to the knee and trimmed with what appears to me, patch-work decorations; knee-breeches and striped stockings complete his dress. He holds a cup in his left hand, and before him, on the ground, in front of the diwân, there is a covered tray. The lady beside him has a gown reaching to the knee, a shell jacket (both set off with patch-work trimmings), and a pair of striped stockings. She has a skull-cap on her head, and earrings. Her right hand is lifted as in the act of telling something interesting to her lord. To the right of the man, in front of the diwân, there stands a maid arrayed in a long flowing gown, which leaves only the tips of her shoes visible, and holds a flagon, shaped like a sodawater bottle with a long narrow neck, ready to replenish the cup of her lord. Behind the mistress there is a second maid with a wide-mouthed covered jar in her hand.

"In the second version the man holds the cup in his right hand and a stick or straight sword in his left. He has also an elaborately-worked belt, and the trimmings of the coat and gowns are of different patterns. The lady leans on the shoulder of her lord by her right hand, and by her attitude expresses great solicitude to please him. There is also a third maid, squatting in front and ready to serve out edibles from the covered tray beside her.

"The third version (No. 4) is even more developed. The screen behind the diwân is set off with floral designs. The coat of the hero and the gown of his lady, and also that of her maid, are set off with triangular striped streamers flying from the back. The features of the lady are vivid with life, and the expression of

[1] Nos. 4, 20, and 64: Plate IV, fig. 2, represents No. 4.

endearment on her face is truly admirable. The second maid holds a *surahi*, or goglet, instead of a jar. The lady has, instead of a cap, a fillet round her head with an aigrette in front, and the maids similar fillets, but without the jewel. The third maid is replaced by two bearded, thick-lipped Negro-looking servants, who are serving out dishes from the covered tray. The stockings in the last two versions are white. In two small panels the male figure is reproduced in company with another male,—two jovial companions, engaged in pledging their faith to each other over a cup of liquor. The striped stockings are distinctly seen in these, as also a pair of check-pattern trousers, not striped."

The figures in these scenes, however, are evidently Sassanian or Persian, not Baktrian, as Dr. Rajendralâl supposes.

His paper closes with a curious *non sequitur* as to the age of these paintings. If I understand the author's argument it is this,—' Mr. Fergusson regards the earliest cave here as not later than the second century B. C., and the latest are supposed to be of the 5th or 6th century: accepting these data, the paintings in Cave I.' (perhaps the *latest* in the group) " represent phases of Indian life from eighteen hundred to two thousand years ago."

Now the data seem to indicate that if Cave I. was excavated in the fifth or sixth century, as is probable, the paintings in it, which are of two distinct eras, cannot be older than twelve on thirteen hundred years. The wall scene No. 17 above, which he carefully describes as the reception of a Persian embassy (pp. 62—68) is later than most of the wall-painting, and can hardly be earlier than the seventh century, and the ceilings all about one age, may at earliest, belong to the end of the sixth, and may be as late as the early part of the seventh.

CAVE II.

Cave II. is another Vihâra, similar to No. I., but smaller and somewhat different in the style of its front columns. The verandah is 46¼ feet in length, supported in front by four pillars and two pilasters, all of the same style, having a torus and fillet at the base, but no plinth ; to about a fourth up they have 16 sides, above they have 32 flutes with belts of elaborate tracery. The capitals are flower-shaped, along which the flutes of the column are continued as petals : first there is a deep calyx, widest near the bottom and terminating in a double row of petals ; then, above a very small fillet, there is a thick projecting torus, surmounted by a bell-shaped flower of about the same depth as the torus, and on this rests a thin plain abacus. Over them runs a plain architrave on which the roof rests, and beyond which it projects very considerably, with indications of the patterns in which it was once painted. At each end of the verandah are chambers similar to those in Cave I,—the architrave above the pillars in front of them being filled with carving. In the central compartment of the façade of the chapel in the right end of the verandah is a *Nâga Râja* and attendants. In that on the left end is a female and child. The side compartments in both are occupied by fat male figures. Each chapel opens into an inner cell. At the left end of the façade in a niche, is Buddha squatting in the *dharma-chakra mudrâ* and over each shoulder is a smaller one. The cave has two windows, and a fine central door with an elaborate architrave, at the bottom of which are *dwarpâlas* with five hooded snake canopies, each apparently holding a flower ; above this, the compartments on each side are filled with pairs of standing figures, male and female, in varied attitudes ; above the door the figures are sitting ones, with a single fat one in the centre compartment. Outside the architrave are three members of florid tracery, then a pilaster, similar in style to the columns, and surmounted by a female figure standing under the foliage of a tree and leaning on a dwarf. Over the upper architrave is a line of prostrate figures with what resembles a crown in the centre.

The hall inside is 47 feet 7 inches wide, by 48 feet 4 inches deep, and is supported by twelve pillars, similar to those in the last cave, the most highly ornamented being those just in front of the sanctuary. These pillars are very similar to those in Cave I. Those in the front row and the central pair in the back row have little fat dwarfs with four arms supporting the corners of the square caps. The central pairs of pillars in the back and front rows are the richest in carving, and the corner ones have flutes running in spirals up two belts of the shaft. The brackets have *Vidyâdharas* and *Apsarâs* on the projections. In the central panels of the brackets in the back row are numbers of people worshipping the Dahgoba ; in those of the right side row are single fat figures canopied by *toraṇas* rising from the mouths of *makaras* ; and in the rest a fat râja, his wife, and other female attendants. The pilasters are beautifully carved. In a line with the side aisles in the back wall, there are chambers with two pillars and pilasters in their fronts.

In the chamber on the right, or east, side of the sanctuary, are sculptured a pair of portly sitting figures, (Plate VI.) both with rich head-dresses : the woman holds a child on her knee, apparently amusing it with a toy held in her right hand ; to the right and left of them are female slaves with *chaurîs*, whilst one behind holds a parrot and fruit. Below are eleven small figures, some of them making

rams butt, others wrestling, and some playing on musical instruments for the child's amusement. This is probably intended to represent the infancy of Buddha nursed by his mother Mayâdêvî (or Gautamî) with a peculiar round head-dress, sitting by his father, Suddhodana. In the upper corners are representations of a holy man (perhaps Asita) giving instructions—probably to the same pair with their child.

In a corresponding apartment on the other side there are two fat male figures with elaborate head-dresses, neck-chains and armlets, the one holding an egg-shaped object in his hand. The frilled back to the head-dress on the right hand figure is of the style in vogue in sculptures of about the fifth or sixth century A.D. Female slaves with *chaurîs* stand on either side, and *Gandharvas* or Buddhist cherubs with large wigs appear in the upper corners. Below are two semicircular representations; but whether intended for vegetable food or not, we cannot say. Over the fronts of these side chapels in the back wall are also sculptured groups, the central one over the left chapel having a Nâga Râja and his family in it.

The shrine itself is about 14 feet by 11; but, owing to the cave being only 11 feet 5 inches high, it is very dark, and smells strongly of bats. The Buddha squats in the *dharma-chakra mudrâ* with the wheel and two deer in front, and behind them, to the right, a female in the attitude of adoration before a male with a long object like an empty bag;—to the left is a female kneeling with a long-twisted object, and behind her a kneeling male worshipper. The right *châmara*-bearer is richly dressed with *mukuṭa* and nimbus, the left one is Avalôkitêśvara and has the *jaṭâ* head-dress and in his left hand a bottle-shaped object.

The Paintings in Cave II.

Though much decayed, the paintings in this Cave have suffered less during the last few years than those in other caves. But the bats have recently attacked the ceiling and will soon ruin it, unless shut out. It is the only cave that retains any of the painting in the shrine.

I.—*The Verandah Ceiling.*

Much of the beautifully decorated ceiling still remains in such a state that the pattern can be made out completely. When entire, it must have been remarkably beautiful and delicate, both in colour and design. Mr. Griffiths has copied several panels and half the central compartment. The spandrils of the latter, he says, "are admirably designed, the one on the left with two floating figures, a man and a woman; the one on the right with two men wrestling, terminating from the waist in conventional scroll work. Half of this spandril is drawn in red, and appears to have been left incomplete, although its diagonal is treated in a similar way, half green and half grey. The diagonal spandril to the floating figures is entirely destroyed. The wreath of leaves and flowers speaks for itself." These panels he regards as "admirable specimens of ornamental art filled in with parrots, the blue and white lotos, and other flowers and fruits." Some small panels in it only have been damaged within recent years.

II.

Mr. Griffiths very justly remarks that "the little that remains of the painting in the verandah of this cave is enough to show that it was of a very high

order as regards design, drawing, and colour. Taking into consideration the fact that the whole of the verandah is exposed to all changes of weather, from the extreme moisture of the monsoon to the intense dry heat of the hot season with its accompanying hot winds, it is remarkable how well the colours have stood this trying ordeal. The blues are as vivid now as they were the day they were put on."

The back wall of the verandah, however, has suffered much. The three fragments that remain have been copied by Mr. Griffiths, and his descriptions of two of them are so correct that I transcribe them with only a few verbal alterations.

The first fragment is between the door and the left window in the verandah.[1] "On the extreme left, in the upper corner," are two *Arhats* on clouds, having a slightly redder cast of skin than the other figures in this composition. "They are clad alike in simple garments worn like a woman's *sâḍî* thrown over the left shoulder, one being of a green striped material and the other gray. The hair is gathered up into a tuft at the back of the head with a few tresses streaming gracefully round it. The true rendering of hair is one of the most difficult things in the province of art. In these two figures it is extremely well designed and executed. Both figures have not a vestige of jewellery." "The foremost has the hands represented in the act of begging, adoring, or saluting; whom—it is difficult to make out. The two portions of figures below are in a very dilapidated state. The one to the left has a decidedly Egyptian cast of expression, the figure—whether man or woman, it is difficult to say, probably the latter—appears to be putting on ornaments; one hand is seen near the ear, whilst the eyes are directed to a looking glass, which is being held by an attendant. To the right, next in order, are two, one male and the other female, very perfect illustrations of those quaint little creatures, half human, half bird formation," called *Kinnaras*. The male is playing a blue flute and the female blue cymbals. They are standing on conventional rocks. "Above these are two figures, one a man and the other a woman. The man, who is highly bejewelled and whose curly locks of hair fall gracefully around the head, holds in his right hand a blue lily, whilst the left rests on the right shoulder of the woman, who is dressed in a blue *chôlî* and carries in her hands a leaf-full of flowers. The strip of blue below is a fragment of a large sword."

"Proceeding to the right, we have the head and shoulders of a colossal" regal "figure, the ornamental head-dress of which is admirably drawn." Above are two *Kirâtas* "peeping from behind" the rocks. "The delicate brushed-up moustache of the lower is curious. This figure is appealing to the one above him, pointing down with the right hand, apparently to the colossal figure below, whilst holding in his left a bow and two arrows. These old artists were such keen observers of nature that the smallest detail did not escape their observation, for we see painted the plugs which are inserted in the punctures in the lobe of the ear to prevent them closing. Next in order," and on clouds, is a male (*Yaksha*) "with a blue sword in the right hand, whilst the left supports the back of his female consort" or *Apasarâ*, who is reclining on a green ledge of rock. "Her right elbow is resting on the man's shoulder with the fore-arm doubled forward; her left hand is slightly raised to meet the right. Behind are what appear to be white and blue clouds. The old man" leaning to the right "below with the well-drawn head sparsely covered with a few gray hairs, the ear admirably rendered, and the drawing of the shoulder and back well understood, makes one regret that so little is left of him." In front is a woman.

[1] This is the picture marked 'A.'—*Report for* 1874-75.

III.

The second fragment [1] is to the right of the door, and contains little more than "two floating figures," a *Yaksha*, "with a long thin sword in the right hand and a small shield in the left, is supporting a female" an *Apsarâ*, "whose form is beautifully rounded in the original. Below can be traced a fragment of a turban and a well-drawn hand."

IV.

In the third fragment,[2] which is at the right end of the verandah between the window and the wall, we have, on the left, two *Arhats* or Bauddha devotees, who have attained to the power of flying on the clouds, and on the right a *Gandharva* or *Devata* and an *Apsarâ*, with a regal figure, perhaps of Indra, in the middle with high ornamental head-dress, to the left is Sachî, his wife, "and to the right a green coloured *châmara*-bearer vigorously applying it." These green-skinned people possibly represent people of the Śudra caste, and occur frequently in the paintings.

V.

In the chapel, at the right end of the verandah, are some fragments of painting. On the left wall, at the upper left corner, a Râja sits upon his throne with his feet on a stool, and two women with *châmaras* attend him. To the right are a number of men carrying a sort of palanquin or bier with two poles. Before it are three soldiers, one with a very long shield. In front, a light coloured man with a sword prostrates himself towards the palanquin or else towards a green man in white drawers in front of it, who, with a reddish old man, are approaching a large dark green tree. In the right corner of the room the palanquin is again presented in the jungle, placed on the ground, and a lady sits beside it as if drowsy or deeply engaged in thought. To the left of the palanquin three people are lying asleep, and a fourth—a female—looks out of it in astonishment or terror.

Above the palanquin, to the right, is a child, and a green man (or woman) sits looking at it, while it lies by the side of a conventionalized representation of a lake full of *kamala* flowers, geese, &c.

Below is a *Nâga Râja* with five hoods and his *Nâga Kanyâ* with one hood, seated on a throne. Behind him are two other *Nâga Kanyâs* and a third in front and below the pond. The rest is destroyed.

VI.

To the right of the cell-door, in the same apartment, can be traced an elephant and a horse.

On the right hand wall are also a few traces of painting; among them a râja on his throne may be made out, and in front, a figure apparently anointing him. Another holds a mirror, and at a green doorway are traces of a figure with a large oblong shield.

In the left chapel are only some traces of the painting that once adorned it; some cows, *aśoka* flowers, and parts of figures with considerable fragments of two long painted inscriptions and some smaller ones.

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[1] Painting marked 'B' of 1874-75.

[2] Painting marked 'C' of 1874-75.

VII.—*The Ceiling.*

There is nothing left on the front wall. But the ceilings are the most complete in the whole series, and though blackened with smoke contain many very interesting pieces of floral decorations, Nâga Râjas, flying figures, others with human and animal heads, but the lower extremities ending in scroll-work. Several of these have been copied by Mr. Griffiths,[1] and are well deserving of publication.

VIII.

In the left end of the front aisle, on the right of the cell-door,[2] is a small scene. A tank or pond is represented with lotos (*kamala*) flowers and geese in it. On the brink of it sit a râja or other great man and his wife, and behind her to the right, hangs a long straight sword in its scabbard and a small shield with it. In the background are the conventional forms indicative of mountain scenery.

On the left side of the cell-door is more hill scenery, and over a hill on the left comes a man with a sword. To the right is another carrying two geese, and below, beside a pond, are two geese and two men standing in the water,—the one on the right having a sword hung by a strap over his left shoulder (exactly like the one carried by the man above, and that hung up in the first section of the picture), he is represented as lifting water in his right hand as if to perform the *sañkalapa.* The other, resembling the man carrying the geese (and probably the same), seems to have completed his *sañkalapa*, and just thrown the water away.

IX.

Above the cell-door the painting is much destroyed, but has apparently consisted of two parts. On the extreme left a large goose is represented on a seat, and to the right is a woman whose head-dress has a circular frill behind from which depend two quilled or puffed ends or 'banderoles.' Above is a green seated figure, and to the right sits another with his hands joined, while a third, in white clothing stands behind. The rest of the picture here is destroyed.

Between two pillars of a palace stands a man in white clothing resting on a long stick or bambu with a straight sword by his left side—he is probably a *chokidâr* or porter.

In the compartment to the right, a râja sits on either side, the one on the right with his feet on a low footstool (*pâda-pîṭha*), and beside it a dish with a water lily. He holds his hands in the *dharmachakra mudrâ* of Buddha as if giving instruction. Behind him is a blue pillow and the ornamented corner of the back of the seat. The râja on the left has a highly jewelled *mukuṭa* with other jewellery and holds up his left hand. Between them two men sit on a cushion who may be their diwâns, the one on the left holding his hand up as if in the act of speaking. Behind each prince is a *châmara*-bearer. In the extreme left of the picture sit two women, and in the hands of one of them the râja's sword. Beside the other sit two more figures.

X.

On the side of the pilaster to the right of this, are two women, one with a cloth across her bosom, a *pârkala* about her waist, and a flower or fruit in her

[1] Painting Nos. 8, 9, 10, 11 and 12 of 1874-75; No. 20, 21 of 1875-76; and Nos. 25, 26, 27, 28 and 29 to 35 of 1877-78.

For the positions of these paintings, see Plate V.

left hand. The other is taller and has a fine armlet (*bahubandha*) and a waist-chain (*kaṭî, mekhalâ*, or *kanchî*). Her thighs are apparently cased in a net work of beads, perhaps the pattern of the fine muslin robe she wears.

XI.

On the front of the pilaster is a small painting which has been copied by Mr. Griffiths,[1] who remarks that "it is very dilapidated, but enough remains to show that the original was a very graceful composition. On the left is a man in a *dhôtî* sitting cross-legged on the floor, with the left forearm resting on the knee, examining something, perhaps a portion of his necklace, in his right hand. The pose of the woman on the right, who is entirely nude,[2] is admirable. From the action of her right hand she appears to be stretching a band, but from the action of the left it seems as if the material were rigid. What it is intended to represent I cannot make out."

XII.

Close to this, the lower compartment to the left of the door of the first cell in the aisle is too much destroyed to be intelligible. The figures seem to be mostly females, four are in front, and one has apparently been reaching across the centre of the picture. One above was, perhaps, playing a triangular shaped musical instrument. An oval white object in the upper part of the painting, I cannot make out satisfactorily.

Just above, in an interior, sits a man, perhaps a small râja, on a cushion, and a woman resting her left hand on the ground is talking to him. He is attended as usual by a *châmara*-bearer.

XIII.

Above the door is another interior, representing three apartments or divisions (*tibâri*) of a hall. In the middle is a râja, on a cushioned seat with a pillow behind him, over which is seen the corners of the back carved with *makaras*; behind the head is a nimbus (*bhâmaṇḍala*), and his feet rest on a low stool, while his hands are in the attitude of speaking (*dhârmachakra mudrâ*) In the side compartments are a fair *châmara*-bearer in the left, and a dark one in the right. In front of each sit two men—a fair one on the inner side and a darker on the outer, alike in both, and in the same positions, the darker with higher *mukuṭas* than the fairer ones, who may be their diwâns. The *Brihat Saṁhita* lays down rules for the relative proportions of the *mukuṭas* of Râjas, Yuvarâjas, Diwâns, &c.

To the right the plaster has been much damaged, apparently wilfully.

XIV.

In a palace above the last there is a scene in which most of the figures are tolerably entire, and which merits early copying.

On a chair sits a Râja with his feet down and crossed on a footstool, one hand on his knee, the other raised a little, and a *mukuṭa* on his head. On his left his Rânî sits in a similar position but presented more from the side. A woman at her side rests her elbow on her knee and looks towards the râja. Behind each a fairer figure attends as *châmara*-bearer—the left hand one with a *tilaka*, or caste mark on her forehead, and the other with a Persian-like cap and hold-

[1] Painting marked 'A.' of 1875-76.

[2] I doubt if any figure is entirely nude; though, as already remarked, the dress of the higher class ladies is almost perfectly transparent.—J. B.

ing some object with both his hands. Beside him is a woman with a vessel in her left hand. In front sits a man, like a labourer or ploughman with moustache, speaking to the râja, and beside him two others. Beyond the pillar a man stands with a rosary in his hand looking up to a tall woman beyond the next pillar and laughing. She is dressed like a Rânî in much jewellery. Beyond her, to the left, is a man in the dress usually given to porters, and who appears to speak with her.

XV.

Below and between the doors of two cells we have another scene :—

Near the centre stands a noble lady holding up some object in her right hand. Before her, to the left, is a white dressed Bhikshu (perhaps Asita) with a *chhatra* over his head, into whose hands she has given an infant (Buddha). At his left side is a râja with flat-topped crown who seems to listen to him with great delight. Behind is a *châmara*-bearer also intently listening. In the door, to the left, is a porter, and beyond it is another figure with a Bhikshu's head-dress, but he is not in white (like Asita). Behind him are a man and woman, and below two people speaking to one another.

To the right of the Rânî stands her *dâsî* leaning forward, and before her a boy or pigmy. Behind the *dâsî* again, to the right, sits a man with a very large head-dress and the young Buddha perhaps before him. This picture is full of life.

A large piece of painting below seems as if left unfinished, with the figures outlined in red. If varnished they might perhaps be made intelligible.

XVI.

Over the cell-door is a Bhikshû holding up a lotos flower towards four Buddhas and between the doors of the second and third cells are eleven lines of Buddhas, ten in a row, a hundred and ten in all—all seated on lotoses and in red clothing ;—the last line seems to have been of a different colour from the rest.

XVII.

On the back wall, between the left chapel and antechamber, a large Buddha has sat under an *Âmba* (mango) tree, with an Indra on his right and a Bodhisattva on his left. His feet rest on a white lotos; a worshipper is below a little to the left. Across the top are seven Buddhas in various *mudrâs*, each on a lotos, the stalks being brought up from below. On each side the *Bodhi-druma* or sacred tree are two Buddhas, the one pair darker than the other and one of each pair in the same *mudrâ*. Below these, on each side, were two pairs more, now nearly obliterated. Below, on the right side, is a pale coloured Buddha seated cross-legged, his hands in the *dharmachakra mudrâ*, with two attendant *chaurî*-bearers. Below is a painted inscription in letters of about the 6th century.

Deyadharmoyaṁ Śâkya Bhiksho Bhadanta Bu[*ddha*] *guptasya yadatra pûnyam* [*tad bhavatu*] *sarvasatva*.....

XVIII.

The roof of the antechamber to the shrine is beautifully decorated. Mr. Griffiths justly remarks that " The design is freely and boldly painted, and when seen under the conditions in which it was intended to be seen, the effect is most pleasing. The general arrangement is that of concentric bands mostly filled with conventional ornament, with the exception of the outer and principal one

which partakes more of a naturalistic treatment of birds, of the lotos, and other flowers. The four corners are nearly repetitions of one another." "The two birds, with the quaint crests of conventional scrolls, and tails of the same character are constantly met with, both carved and painted. The piece of fret is well drawn in the portion of panel at the end."

The walls are covered with small painted figures of Buddha. Among those on the right hand side of the shrine-door are fragments of a painted inscription.

XIX.

In the shrine: On the front wall, on the right hand side of the door, is a Bodhisattva in the dress of a râja, like the right hand Dwârapâlas at Elurâ, and with two male attendants.

On the left is Avalôkitêśvara with a jug in his left hand, and a deer skin over his left shoulder.

The side walls are covered with Buddhas, in three lines of four each, with attendants without *chaurîs*—and all with aureoles.

The roof which is 12 feet high is also painted.[1] Mr. Griffiths remarks that "as it is almost totally dark here, it is reasonable to infer that the original must have been executed by means of artificial light. On entering the sanctuary with a light, the effect produced is one of extreme richness, the floating figures in the spandrils standing out with startling effect. These figures are bringing their gifts of flowers to present to the gigantic Buddha below. The wreath of flowers is admirably painted and the band of black and white with its varied simple ornament is a most happy idea, giving additional value to the rest of the design. The eye would have been satiated by the amount of colour were it not for the relief it derived from the imposition of this band."

XX.

On the back wall of the cave, between the antechamber and right side chapel has been a large figure of Indra on a hill. On his left was a sword bearer, a yellow dwarf at his foot, and three other attendants on his left. On his right were a female and another figure. Above them is a female, apparently nearly nude, leaning to the left, and still above is the arm, &c., of another better covered. On the right side above are a *Gandharva* and *Apsarâ*, sailing in the air towards Indra's head.

XXI.

In the left back chapel on the left hand wall, along the top from left to right, are two pairs of women looking down from two windows upon the scene below. In the middle is a red man floating on clouds, and to the right a *Gandharva* and *Apsarâ* on the same.

Below are three compartments of a building. On the left side of the middle one, leaning against the dividing pillar, is a tall woman of a deep clayey colour, with jewelled head-dress, and rich striped loin-cloth or *sâḍî*, speaking to a red female on her left. Behind this one again is a third lady of like complexion with the first, holding up a child which wears stockings, and who seems to wish to go to the first. In front is a fourth proceeding to the right and looking back to the first lady.

In the door to right (*i.e.*, in the third compartment) is the porter, and in a door facing him is a bald Bhikshu with a cloth over his shoulders and another round

[1] Mr. Griffiths's copy, No. 13 of 1874-75.

his loins, and a white coloured *chêlâ* or disciple before him carrying a bag and begging from the porter. Before the first lady (in the left compartment) are three women and four children or dwarfs. The fair lady, to the left, holds jewellery in her hand, the second is dark, and the third red and holds a flower vessel.

The first boy has a vessel on his back held up by a string over his shoulder; the dark one in front holds a long dish, the fourth is white and has a dark sash passing over his shoulders and under and over his arms.

Behind all stands the porter in white clothes, with a finger of his left hand raised and the palm of the right held out, as if giving some explanation.

XXII.

On the right side of this chapel the same tall lady seems to re-appear in the left side of the central compartment, her right hand raised, and the left across the body. Behind her are four women in line—two of them beyond the pillar, and the front one—of a dark green complexion. The next two are fair; the third clasps the pillar; and the fourth is reddish, with a white *chôlî*—(probably she is a *kañchukinî*). In front of the green woman is another reddish one—*a kañchukinî*—her person covered, and holding up a box; and behind her is a boy or dwarf. Before the fourth woman is another dwarf female with a bag in her hand; and behind all, on the right, is a white-vested porter with a stick in his hand and with long pointed moustache.

Cn the left are a white and a green woman, and in front a red and a green pigmy female. In the hands of the latter, who looks back towards the lady, is a flower tray. To the left of these is a man dresssed in light coloured clothes, who is addressing them. Above, in the centre, two ladies and a boy look out at a window; to the right is a *Gandharva and Apsarâ;* and to the left a peaked roof.

XXIII.

The ceiling of this small chamber is painted with great taste. The general arrangement is similar to the central area in all the other roofs, consisting of bands between concentric circles inscribed in a square, Mr. Griffiths thus describes it[1]:—" The outermost band is composed of diamond shaped forms, filled in with grotesque heads. These forms are connected by jewelled bosses, from which radiate floriated work. The next band is filled in with conventional foliage most beautifully and delicately drawn, golden in tone, on a black ground. Then we have a band with a procession of geese *(hañsa)*, the interspaces filled in with different coloured flowers, also on a black ground. If this band is carefully examined all round, it will be seen how pleasingly the space has been filled, how varied is the action of each bird, and how well has been rendered the peculiar characteristic movements of the goose. This band alone will give a fair notion of the amount of observation required before a result so admirable could have been attained. In the centre of the design was a rosette, the idea taken from the lotos.

" Taking the corners of the square diagonally, we find the triangular spaces of two filled with grotesque heads with grinning faces, large tusks and twisted horns" (*kîrtîmukhas*). " On either side of each head is floriated work, springing from other grotesque heads, which are well worthy of study. The ornament of the third triangular space is composed of a human-bodied creature, struggling with

[1] No. 23, Report for 1877-78.

a dragon, both of which terminate in floriated work. The colour and drawing have considerably faded in this example.

"The ornament filling the fourth space is admirably designed and drawn, consisting of a dragon, attacked by another mythological animal. The bodies of both are partly covered by scales and they terminate in floriated work, very similar to the conventional foliage, employed to represent the mantling in heraldry during the middle ages."

XXIV.

In the corresponding chapel to the right of the shrine, are two painted scenes, in which the principal figures are represented in the same light, red ochrey tints on a dark ground, as those in the chapel just described: perhaps they are of later date than the other paintings. On the left side are five female figures among hills; the first, on the left, in very thin dress, stands just before a plantain tree; the second and third have curious circular head-dresses, like that of the lady sculptured on the adjoining back wall of the room. The first has a bag, the second a casket, perhaps containing relics, and at their feet sit four small figures like boys, but with the head-dresses of females. The third lady has some small object in her left hand. The fourth wears a *mukuṭa* or crown, and leads by the hand a child carrying a stick, whilst a bigger one follows. Above the picture, on the left, are two *Arhats* in the clouds with their hands joined; in the centre is a conventional cave; and on the right are two flying figures.

XXV.

The right side of the room is painted in the same style. A Râja, on the left, sits on a circular mat, and a tall *châmara*-bearer with a round head-dress stands on his left. From the right two ladies approach him, naked to the waists, the last bearing a flower-tray, and behind her is a plantain tree. Between the *châmara*-bearer and these is a man carrying a bow and hastening towards the râja, while he looks round and speaks to the woman. Below stands another *châmara*-bearer, also a woman, and beside her are three children, one carrying some large object. On the left, below the râja, are three men (or boys), one bearing a cock or other bird.

Above, on the right, are parts of two figures in the clouds, one with a flower; and on the left a fat figure looking towards the sculpture on the back wall—of the infant Buddha on Gautamî's knee and Suddhodana.

XXVI.

The ceiling of this small room, like its neighbour in the other chapel, is also very fine. Mr. Griffiths says [1]: "It is an admirable specimen of ornamental design, and I would draw special attention to the four spandrils, each differently designed with a monster terminating in floriated scrolls, a treatment characteristic also of Roman, Mediæval, and Renaissance Art.

"The Buddhists' love of variety, as exemplified in these spandrils, affords a good lesson to a modern ornamentist, who would be satisfied with designing one, spandril only, and filling up the rest by stencilling, or some other mechanical means."

"Were there nothing left of the paintings, but these two small ceilings in Cave No. 2, they would be enough to attest the very high state to which de-

[1] *Report* for 1875-76, p. 9., No. 22.

corative art, both in design and execution, had attained during the age of Buddhism."

XXVII.

To the right of the back pilaster, in the right side aisle of the hall, is a spotted deer standing on the edge of a conventionalized river; and again in the river is a man hanging over the back of the deer who is carrying him across.

Above this the painting is too much defaced to be made out, except that another deer appears.

XXVIII.

The remainder of this wall bears one of the most interesting groups of pictures now left in the caves, which it is to be regretted we have not yet a copy of, for the bats are fast ruining it.[1] It seems to be all one subject and might be painted entire, except, perhaps, the two lower portions.

Between the second and third cell-doors below is the retinue of a rajâ. He goes out on a large elephant, with the umbrella of state over his head, and the *ankuśa* or goad in his hand; behind him is an attendant with the *châmara*; at his side goes a smaller elephant, with a rider now defaced; and before it walks a man with some load in a bag on his back. In front (to the left) five horses (two of them green) advance,—the men on the green horses looking back to the râja. There are also fourteen men on foot, of whom eleven seem to be soldiers, some carrying oblong shields, and three round ones with a great grinning Gorgon face painted on the front of each. Two above on the extreme left have swords in scabbards; nine others have Nêpal *khukhaḍîs* or *dabiyas*, but very long; other two men play flutes; and one beats a drum (*ḍaka*).

XXIX.

Between the first and second cell-doors, below, is represented, with a conventionalism worthy of the Chinese, a river (perhaps the Gangâ) with many fish and shells in it. A boat with three masts, a jib sail, and an oar behind, and filled towards the stern with ten *matkas* or earthenware jars,—carries a man in it with long hair, who is praying (Plate VII, fig. 1). In the heaven behind, Chandra—the Moon, a figure with a crescent behind him, is represented as coming to him, followed by another figure. A Nâga Râja and his wife in the water seem to draw the boat back; and below is represented another similar figure with a human head and long tail in the water. On the left, to which the boat is going, is Buddha on the shore, and a figure worshipping him. On the shores rocks are conventionally painted.

XXX.

Above the third cell-door a lady looks out of a balcony towards the right.[2] Above the sowars (in No. 28), to the left, a râja and a man on each side of him sit on a couch talking, and two others sit below,—one of them apparently explaining something to the râja before whom he sits. Behind the râja stand two women, one with a *châmara*, and a third on the extreme left stands behind the seated man. In a balcony, to the right, two ladies sit talk-

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[1] Why are they not shut out as Mr. Griffiths suggested?

[2] This and the other groups, all along the upper part of the wall, are so much darker in general tint than those in the middle and below, that one might be inclined to believe they belonged to different stories, if not to different dates.

ing, and in the court below is a horse; also on the roof of the balcony is another horse. The horse seems to be a connecting link among these pictures and appears six times. In a palace, again to the right and on the left side of the central cell-door, a râja sits on a cushioned seat holding a flower in his right hand. Behind him stand four ladies, one holding a flower in her hand, and all with deep bracelets, *saḍîs*, and rich jewellery. On the râja's left a man sits below, and in front (to the left) is another man with a fillet and necklace; while a third comes in dressed in blue blouse and Persian head-dress, and apparently addresses the râja,—perhaps respecting the horse outside.

Above the first described part of this, a râja or great man and perhaps his diwân, are represented as sitting talking together. Before them sits another man apparently addressing them. Two women are seated in front, and at the râja's left the back of one is turned to the spectator showing well how her hair is dressed. Behind the râja are two women standing, one with a *châmara*, and inside the door, to the left, another stands looking at the scene.

Behind the man who sits before the two principal personages, stands another with fillet, jewelled necklaces, and a scanty blue cloth about his loins, and just behind him is the horse on the roof of the balcony already mentioned.

Above this sit two men on the grass, or a green carpet, and before them is a long board with a line down the middle of it and divided into twelve squares across —twenty-four in all. Again to the right of it some great man sits with another beyond him. Right in front a woman is seated, looking towards the first of these two.

A space of about a foot wide with rock in it, over a horse facing the next, divides this from the following palace scene. In it some important personage sits on a low seat and another on his right on a cushion, covered with chintz. To their right sits a Nâga Râja and speaks to the one on the seat, while the other listens. Two women also sit behind the Nâga Râja and listen. To the right and a little above, in a balcony, are two women and a boy, and in a window below a man and woman are seated. To the right of this is a door, in front of which is a horse ridden by a man, and beyond it are steps up to the palace; up which the man is also represented as having ridden.

Below the stair again and to the right, is a shed and a lady swinging herself in it while another (or the same) leans against a pillar of the shed and speaks to a man or woman who leads a horse towards her from the left; the horse being at the upper right hand side of the second cell-door. A little to the right of the lady in the swing, on some raised place sit a Nâga Râja with five snake hoods and his diwân with three. The râja stretches his right hand towards four ladies, who address him from the left, while the diwân inclines his head towards them as if pleased.

Above the swing and extending to the roof of the cave is a scene in which sits a Nâga Râja to the right and his Nâganî on his right; a woman stands behind each. Two men sit before the râja on the left, one of them on a seat; and to the right is a Nâganî, and a Nâga man with two *phaṇas* or hoods over his head.

Outside, to the right, sit other two men—just over the other Nâga Râja and his diwân. All these attendants sit in a circle round the central Nâga Râja and his wife.

XXXI.

To the right of the last are two *Śishyas* or disciples following a Bhikshu. Above are two *arhats* or holy men, flying in the air. A man approaches to

worship the Bhikshu with a water-pot (*gharâ*) in his hand. Behind him are two others bearing flower trays, and with them stand three women, all paying reverence to the Bhikshu. To the right of this and between it and the pilaster a building is represented.

XXXII.

Below the Bhikshu in the last, and to the right of the Nâga Râja and his diwân in the one before, are two women with five musicians, one playing on large cymbals (*jhañja*), one on the conch (*śankha*), one blowing a long straight trumpet (*turî* or *bhungalâ*), one beating a drum (*mṛidañga*) suspended by a cord over his shoulders, and it is not clear what the fifth, who has a moustache, plays upon. Another man in blue and white *dhôtî* stands before the first two women.

XXXIII.

Under the preceding scenes and extending from the first to the second cell-door is a series of pictures just over the ship (No. 29), which seem to be intended as representations of what went on outside the palace walls, while what has been depicted above are laid within.

Under the Nâga Râja and his diwân (in No. 30) is the great door of a palace in which two women are represented, the one on the right, wearing a petticoat striped blue and black, and holding a bason in her hands at which the other looks.

To the left of the door, and a little lower, a great man and his companions advance towards it,—his left hand laid on that of his attendant. The first, near the door, looks back and carries an oblong shield and the usual blue sword, like a large Nepalese *khukhadi*. Two follow close behind him, one also looking back towards the big man. Beyond these stands another, also looking towards him. Then comes the principal personage and an attendant on either side, while in front is a servant with blue loin-cloth carrying a loaded tray. Behind follow two women, one with a striped petticoat, the other with a double fillet or snood in her hair. And in the compartments of a balcony above sit three figures, perhaps musicians.

To the left, in a house, two women, one at least of high grade, sit talking, while from within a lady comes with a heaped bason and in front of her another decends the steps which are just at the heels of the great man's retinue above described.

To the right side of the palace door (and at the edge of the door of the first cell) is another house in which is seen a *Bhikshu* on a seat. To his left sits another, perhaps his *śishya*. Before the first, and to the left, are seven men, and in the foreground two women, all seated with their hands clasped. The second man is distinguished by a fillet in his hair and he and another sit on blue cushions, the rest on the ground. The Bhikshu is giving them a sermon (*upadeśa*), to which all listen attentively.

On the right of the first cell-door sits a great man and his wife, and two women stand behind them, one with a *châmara*.

XXXIV.

On the front of the pilaster has been a tall male figure with bare legs, a female on his left, and a fat dwarf on his right.

XXXV.

On the end of the front aisle, in the upper left corner, a râja sits in his palace, holding a naked straight sword across in front of him. At his left kneels a *kânî* and her *dâsî*, the former with rich waistbelt (*mekhalâ*), &c. The *dâsî* leans her head against her hand as if in sorrow, the elbow resting on her knee. Before the râja—to the right, and similarly dressed "in Coan vesture," another kneeling rânî lays her hands on his feet, and touches the ground with her head as if earnestly pressing some request. Beyond her, a red-skinned lady raises her hands to her face as if saluting, asking pardon, or beseeching favour, and to the right a man in white-and-blue striped kirtle goes out of the palace.

Outside a tall man stands with a rod or spear in his hand and in striped waistcloth. Behind him sits a woman in green clothing, and in the back ground is another standing figure. The rest of the picture to the right is destroyed.

Below, on the left side, has been another palace scene. In it a râja is seated with his feet on a footstool. On his right sits a female in *chôlî* and rich head-dress, and behind him another of reddish complexion plying a square mat fan, seen to the right of his head as if bent round by the action. On his left a *kañchukinî* enters in white *chôlî*, while another figure stood in front, but is destroyed.

Behind the râja is a shaven-headed, fair-skinned old Brahman or Bhikshu in light pale green clothes. Behind him a female in blue-and-white striped petticoat, leans against the pillar; and in the foreground sit the *rânî* and *dâsî*—apparently the same who appear to the left above.

XXXVI.

On the extreme right (at the edge of the cell-door) is a richly dressed half nude lady holding up a chaced vessel hung by three chains. In front of her appears the head of another; below can be traced an elephant and two men beyond it; a human figure in a recess; and the heads of a red and a green horse.

XXXVII.

To the right of the door sits a râja on a couch with his feet on a stool and his hands in the attitude of instructing. Behind him, a woman holds a *châmara*; to his right a pale figure with peaked Persian cap, jewels in the ears, and full clothing, holds a dish in the left hand; and behind is a yellow woman with a *châmara*. Below this, and in front of the râja two yellow-skinned men are seated wearing *dupatta* (*S. Uttarîya*) and *dhôtî*, but with crowns, and rings on their arms and wrists, though without pearls or other jewels. They seem to address the râja, while between them and him sits an ill-drawn pink figure apparently interpreting. Below is a seated female servant.

Under this there seem to have been elephants.

XXXVIII.

On the return of the front wall is a tall male figure, with a female on his left and two males on his right, among mountain scenery.

CAVE III.

This is a small vihâra higher up on the face of the rock, but quite unfinished. The verandah is 29 feet by 7, and supported by four pillars and two

pilasters, only blocked out. An entrance has been made for the hall, but little of it has been excavated. There is also a commencement of an under-storey to this cave.

CAVE IV.

We now come to Cave IV. (Fergusson's No. 3), the largest *Vihâra* of the series. The verandah is about 87 feet long, 11¾ wide, and 16 feet high, supported by eight octagonal columns with plain bracket capitals. There is a room 10 feet by 8½ at each end, entered by a small door with three steps. The cave has had a façade outside, carved with *chaitya*-window ornaments containing figures of Buddha.

The windows are surrounded by neat tracery with a female and attendant at the bottom of each jamb. The hall is entered by one central and two side doors, and has two windows between the doors. The large door, though considerably damaged, to about 2 feet above the floor, to which depth the cave was long filled with earth, is one of the most elaborate to be found here; generally it resembles that of Cave II, but no mere description could do justice to its details. The *dwârapâlas* were females attended by dwarfs. The upper compartment of the architrave on the right contains a bull, lying much as the Nandi does before Śaiva temples; and on the upper member of the cornice, at the extreme right, two monkeys are carved. The frieze is ornamented by five models of the chaitya-window, three containing Buddhas, and the end ones, pairs of human figures. At the upper corners of the door are figures somewhat like goats rampant (*śârdûlas*) facing each other, and which have had riders, but they are broken. To the right of the door, and between it and the architrave of the window, there is a large compartment sculptured with a variety of figures at the side, and in the middle a large one of Padmapâni, the Bôdhisatva of Amitâbha, the fourth *Dnyânî* or divine Buddha, and who is supposed to be incarnate in the Dalai Lama of Lhasa; the arms are both broken, but the figure of Amitâbha Buddha is on his forehead. The head is surrounded by a nimbus, and the remains of the lotos may be traced on his left hand. The compartments, four on each side, represent the Bauddha Litany. This may be regarded as an evidence of the later age of this cave approaching to those of the Ḍheḍwâdâ at Elurâ and Cave VII. at Aurangâbâd.[1] There are also pieces of sculpture very similar to this behind, one of the Dahgobas in the vihâra to the right of the chaitya, and in some of the smaller caves at Kaṇhêri, and two versions outside the façade of Cave XXVI. here, as well as a painted one in Cave XVII. Above this is a small horse-shoe shaped compartment with a Buddha sitting inside.

There is no painting in the cave, except traces of a small fragment in very brilliant colours on the roof of the verandah to the right of the central door. Portions of the roof inside appear as if a layer of the rock had fallen off near the front, and the workmen had begun to smooth it again from the back. It was, however, never finished.

The antechamber is 21 feet by 13. On each side the shrine-door is a large standing Buddha, and on each end wall of the antechamber are two similar figures; but, with the shrine and cells, it is much infested with bats. The Buddha in the shrine is in the usual *dharmachakra-mudrâ*,—the left hand attend-

1 See *Archæological Survey of Western India*, vol. III.

ant holding a lotos in his left hand. The wheel and deer are in front, and quite a group of worshippers at each corner of the throne. The hall is 87 feet square, and is supported by twenty-eight columns, 3 feet 2 inches to 3 feet 3 inches in diameter, of the same style as in the verandah, plain, and without the elaborate tracery in Caves I and II, but with a deep architrave over them, as at Ghatoṭ-kach, which raises the roof of the cave considerably. The front aisle is 97 feet in length and has a cell at each end.

We descend to the next by a rough rocky path.

CAVE V.

Cave V. is only the commencement of a *vihâra*, the verandah of which is 45½ feet by 8 feet 8 inches; but of the four pillars, only one is nearly finished, and it is of the same style as those of the last cave, only shorter and with a square base. The door has an architrave round it, divided into six compartments on each side, and each filled by a pair of standing figures in various attitudes. In the lintel are nine divisions, the central one with Buddha and attendants and the others with pairs of seated figures. Two very neat colonettes support the frieze in which are five *chaitya*-window ornaments. Outside is a roll-pattern member and a border of leaves; but at the upper corners these are carried outwards so as to surround a female standing on a *makara* under foliage of the Aśoka and Mango, and attended by a small dwarf.

The left window is also richly carved, but scarcely any progress has been made inside.

CAVE VI.

This cave is of two-storeys. From the lower, the whole of the verandah has fallen away. The outer wall is panelled under the four large windows which light a hall, 53 feet 4 inches wide and 54 feet 10 inches deep—the front and back aisles being about 71 feet long, with chambers at the ends of each 8 feet by 10. Having been occupied by natives who used to light their fires in it, this cave is much ruined, and has a very dilapidated appearance. The columns are arranged in four rows of four each—sixteen in all—but only seven are now standing with four thin pilasters in the lines of the rows on each wall. Five columns have fallen within the last forty years. Between the pilasters are three chambers on each side, each fully 8 feet by 9, and all with niches in their back walls. The pillars are about 13 feet high, plain octagons to about three-fourths of their height, above which they are sixteen-sided, without bases, and having a cincture under a sixteen-sided fillet at the tôp; imitation beams only 2 or 3 inches deep run from one pillar to another. The columns in front of the antichamber are somewhat similar in character to those in the porticos of Cave VII. The antichamber is 13 feet 4 inches deep, and the sanctuary is 10 feet by 15¼. The figure of Buddha, which has apparently been painted blue, is seated in the *dharmachakra-mudrâ*, on a pedestal 3 feet high, with wheel and small deer in front and supported at the corners by lions: the usual attendants are wanting. It is quite separate from the back wall, along the upper part of which is a recess. The door to the sanctuary is slightly arched with *makara toraṇas* at the spring of the arch, and a *Nâga* figure with two attendants under the centre of it.

The stair in the front aisle, leading to the upper-storey, has been broken away below. It lands in the verandah above. This verandah has been support-

ed by four columns and two pilasters; but only one of the latter now remains, which is a particularly fine one. Above the stair landing are many small Buddhas carved on the walls and two Dahgobas. Outside the vernadah there are small chapels with sculptured Buddhas. There are also at each end of the verandah open chambers with carved pillars, and inside these chambers there are rooms, 11 feet by 9. The hall is 53 feet wide by 50 feet deep and 11¼ high, supported by twelve plain columns, enclosing the usual square area. The pillars have square bases and octagonal shafts, changing to square under the bracket capitals, which are sculptured with figures of Buddha in small recesses. Opposite the central inter-space of each side, and at the end of the left aisle are chambers or chapels with pillars in front, each leading to an inner cell. There are also three cells on each side, and one at the end of the right aisle. Over the chapel in the left end of the front aisle, the frieze is carved with elephants, spiritedly cut,—one of them killing a tiger. A portion of the right side aisle has never been cleared out to the level of the floor.

The antechamber is 16 feet by 8½. The plain octagon pillars in front of it have each a *śârdûla* bracket. This room has a tall standing Buddha, carved in recesses, on each side the shrine-door, which may have been added after the cave was finished, but not probably. On the right end are two such figures with a group of worshippers between; and on the left side is one tall Buddha and three smaller standing and three squatting ones, all in recesses.

This cave has more sculptured figures of Buddha than any other vihâra here and many standings ones. On the back wall to the left of the antechamber is another standing Buddha, and over the left chapel seven small seated ones and one squatting. The chapel on this side is empty. On the upper part of the left side wall are fourteen Buddhas, mostly seated, and outlines of three Daghobas. In recesses of the front wall are nine Buddhas of various sizes, mostly on *padmâsanas* supported by *Nâgas*; and along the wall head, in the right aisle, are sixteen squatting Buddhas. The shrine contains the usual statue of Buddha squatting in the *dharmachakra mudrâ* on a *siñhâsana*. The lions, deer, and wheel are in bas-relief. The usual attendants stand on each side of Buddha; and five tall standing Buddhas on each side wall; also two smaller ones above one another on each side of the door.

On the back wall, to the right of the shrine, are one large and two smaller Buddhas, and thirteen squat ones above.

In the right chapel is a squat Buddha on a *siñhâsana*, attended by two Bodhisatvas, with a *Vidyâdhara* and *Apsarâ* above on each side. On the right wall is another seated Buddha and attendant, unfinished; on the left are two standing Buddhas of different heights. The chapel in the right end of the front aisle contains the usual image and attendants and has over its front three small Buddhas and five Dahgobas.

This is perhaps one of the most recent caves in the series.

The Paintings in Cave VI.

The few fragments of painting on the back wall of the lower storey, and in the antechamber are so smoked that nothing can be made out of them, except that a large palace scene was on the left back wall, and Indra-like figures on both sides of the shrine-door.

The upper-storey has been painted, but it has almost entirely disappeared. The front of the chapel in the right end of the front aisle still retains fragments of the painting; and inside, the walls have been covered with painted Buddhas. In the left chapel in front, on each side the cell-door, is a painted Dravidian building—a *Vihâra*—on the inside of the verandah roof of which is a circular ornament, with strings of pearls hanging from it, and inside the vihâra has been a seated Buddha.

On the side walls, the fragments have been scribbled over by natives and are scarcely traceable.

Those on the outside of the front wall of the cave are in even worse condition. The pattern can be made out on parts of the ceiling.

CAVE VII.

Cave VII. is a Vihâra somewhat differing in type from any yet described. In front of the verandah were two porches, each supported by two advanced octagonal pillars with capitals somewhat like those in Cave II. and at Elephanta. The frieze above is ornamented with the favourite Chaitya-window device. The verandah measures 62 feet 10 inches long by 13 feet 7 inches wide and 13 feet 6 inches high. There is no hall, but in the back wall are four cells, and the antechamber leading to the shrine; and at each end of the verandah are rooms at some height above the floor with two pillars in front, each again opening into three cells, about 8½ feet square. The shrine in an unequal four-sided room, in which Buddha is seated at the back on a low *Siñhâsana* or lion-throne, having in front of the seat two lions at the ends, and two antelopes facing each other with a small wheel or *chakra* between them. His legs are crossed under him, his right hand raised in the *aśiva mudrâ* or attitude of blessing, and the left holding his robe, and with high *mukuṭa*. From behind Buddha a *makara's* head projects on each side; there is a figured halo behind his head; and much carving round about him; a male *chauri*-bearer stands on either side behind the *makara's* head; and in the corners, above their heads are *Gandharvas*, *Vidyâdharas*, or Buddhist cherubs. The projection of the *siñhâsana* is carried round the sides, and carved in front with eight squatting Buddhas on each side. Upon this projection stand three Buddhas on each side, also with aureoles behind their heads, those next the central Buddha are of smaller stature, but the other two are gigantic figures—each holds his left hand up to his breast, with the edge of his robe in it, whilst the right hangs by his side with the palm turned out. Between these figures are other small cross-legged ones. The sides of the antechamber are entirely covered with small Buddhas sculptured in rows of five to seven each, sitting or standing on lotoses and with lotos leaves between them. The stalk of the lowest central lotos is upheld by two kneeling figures with regal head-dresses canopied by the many headed *nâga* behind each; on the left is a kneeling figure and two standing Buddhas, and on the right a Buddha is behind the *Nâga*, and behind him are three worshippers with presents. The door into the sanctuary has four standing and three sitting Buddhas on each side, carved in alternate compartments of the architrave, and eight sitting ones above; at the foot of the architrave is a lion's head and paws. The pilasters outside the architrave are supported by dwarfs, and divided into three compartments, containing a standing Buddha in the lower and cross-legged ones in the compartments above, whilst over the capitals a female figure stands under foliage and on a *makara*.

Outside this, the wall is divided into three nearly square compartments, each ornamented with small pilasters at the sides, and all, except the two upper ones on the right, having *gandharvas* in the corners over the large cross-legged Buddhas which occupy them; these have all 'glories' behind their curly-haired heads, except the upper one on the right, which has the protection of the snake with seven hoods.

The Paintings in Cave VII.

In Cave VII there is a piece of painting on the backwall, left side, rather faint, but, if varnished, it might come out. A Buddha is represented on an *âsana*; on the right side a woman sits, on the left a woman with white *sâḍî* and purple *dhôtî*, another with striped clothing, and behind some other figures. Over the door, to the right, can be traced the feet of a *gandharva*.

On the right side is a still larger piece, in which the outlines of figures in buildings are traceable. On the ceiling are also parts of the pattern.

CAVE VIII.

Cave VIII, on the east side of the last, is a Vihâra cave which has lost the whole of its front. What remains of its hall is 32 feet 4 inches long by about 17 feet deep and 10 feet high. It is the lowest down in the rock, and was formerly choked up with earth. There are two cells in each end, and two on each side of the antechamber to the shrine. This latter is entered by a low door, and contains only a low stone bench at the back, but no trace of an image.

CAVE IX.

Cave IX is a small Chaitya or Temple Cave of a very early age, probably dating from the first century B. C. It is 45 feet deep by 22 feet 9 inches wide and 23 feet 2 inches high. A colonnade all round divides the nave from the aisles, and at the back the pillars form a semicircular apse, in the center of which stands the *Chaitya* or Dahgoba, about 7 feet in diameter; its base is a plain cylinder, 5 feet high, supporting a dome 4 feet high by about 6 feet 4 inches in diameter, surmounted by a square capital, about 1¼ feet high, and carved on the sides in imitation of the "Buddhist railing." It represents a relic box, and is crowned by a projecting lid—a sort of abacus consisting of six plain fillets, each projecting over the one below. This supported a wooden umbrella as at Kârlê. Besides the two pillars inside the entrance, which are square below and above but octagonal in the middle, the nave has twenty-one plain octagonal columns without base or capital, 10 feet 4 inches high, supporting an entablature, 6 feet 8 inches deep, from which the vaulted roof springs, and which has originally been fitted with wooden ribs. The aisles are flat-roofed, and only an inch higher than the columns. These aisles are lighted by a window opening into each. Over the front aisle is the great window—one of the peculiar features of a Chaitya-cave; it is of horse-shoe form, about 11½ feet high, with an inner arch, about 9¾ feet high, just over the front pillars of the nave; outside this is the larger one with horizontal ribs, of which five on each side project in the direction of the centre, and eleven above in a vertical direction. On the sill of this arch is a terrace, 2¼ feet wide, with a low parapet in front, wrought in the "Buddhist-rail" pattern; outside this again, is another terrace over the porch, about 3¾ feet wide, and extending the whole

width of the cave—the front of it being ornamented with patterns of the window itself as it must have originally appeared—with a wooden lattice-work in the arch. At each end of this, on the wall at right angles to the façade, is sculptured a large figure of Buddha, and on the projecting rock on each side there is a good deal of sculpture, but all of a much later date than the temple itself, and possibly of the fifth century. The porch of the door has partly fallen away. It seems to have had a cornice above, supported by two very wooden-like struts, similar to those in the Bhâjâ Chaitya.

The Paintings in Cave IX.

But little of the painting remains in this cave; but, as already noted, it is of two or even three periods. On different parts of the walls two layers of painting can be distinctly traced. The fragments copied by Mr. Griffiths,[1] and which he supposes belong to the earliest portions of the decoration of this cave, do appear to be older than what we find elsewhere, but they are certainly of more recent date than the fragment to be first described, which is still pretty entire and in which the dresses, heavy jewellery, earrings, necklaces, bracelets and head-dresses all remind us most vividly of the style of the Sânchi and Amrâvati topes, and of the earliest sculptures discovered at Mathurâ, and quite different from anything else left in these caves, except the fragments in Cave X., whence we may infer that it must belong to a period not later than the time say of Gautamîputra II. in the latter half of the second century.

I.

Over the left or west window of the cave on the inside of the front wall is this early piece of painting, possibly a version of the *jâtaka* of Śibi Râja, of which we shall meet a later representation in Cave XVII.

In this, a râja is representated sitting with one foot on the ground and the other on the seat, wearing a broad heavy neck-chain with large oblong jewels or clasps slipped over it, large earrings, and a sort of high turban with a knob in front, such as is seen on the heads of the men in the capitals of the columns at Kârlê and Bêḍsâ and in the sculptures on the Chaitya at Nâsik and Vihâra of Gautamîputra I. On his wrist are four massive rings, and on his arm a large bracelet. Two men stand behind him, one on either side, and four more with a woman before him. In the back-ground, to the left, two men come in with the high turbans already noticed, one of them with very large oblong earring, both with broad, sash-like, necklaces run through oblong jewels or discs, and heavy chased bracelets on their wrists, and with long narrow *dhôtîs*. Above is a flying figure similarly dressed, and perhaps intended for Indra. Over the lintel of the window are the heads of two Buddhas, also of later date, and partly covering the lower edge of the picture above.

To the left of this, on a hill, two men sit under an *Aśoka* tree. Over the door the painting is of a more recent date.

II.

Proceeding along the left wall from the front, the lower portions are totally pealed off: above are six Buddhas with three umbrellas each (*tribhuvanadhipatya*). Along the rest of the wall beyond these, the plaster is too much

[1] *Report for* 1874-75, pages 6 to 8, paintings 'A.' 'B.' 'C.' and 'D.'

smoked to make anything out except some traces of buildings and among them a short of temple.

Below, the wall has been painted in a later style with Buddhas.

The roof has been divided into a double row of squares with a rosette painted in each. On the pillars are figures of Buddha sitting and standing, and of the Dahgoba.

III.

On the back wall is a large scene, copied in four sections by Mr. Griffiths, who remarks that they "are all that remain of the decoration of the end wall, which is much to be regretted : for, beside their high artistic merit, they illustrate some of the ceremonials of the religious life of Buddhism."

On the extreme left Buddha sits on a hill and two disciples before him, while a third figure stands in the back ground.[1] At his right side is a bottle (for perfume ?) and below a figure (partly destroyed) bends forward, pouring something from a bottle into a small vessel. To the right, near a palace Buddha stands with his *bhikshupâtra* or alms-bowl, facing the left, and three beggars (one with beard and *jaṭâ* head-dress) and a young Bhikshu before him. Behind them, a bottle or jug with narrow neck is hung up in a sort of tripod. A man on a ladder ascending to the upper floor or roof of the palace receives a *kumbha* or pitcher from the shoulders of another to the left and a third is ascending the ladder to the right of the latter, also with a pitcher.

To the right of this stands a tall *Bodhisattva* with his right hand raised, and holding a bottle in his left with a *jaṭâ* head-dress, a deer skin over his left shoulder, and a white *dhôtî* round his loins held up by a green ribbon. To the right above is a white object not made out.

To the right of this[2] again is a figure of Buddha seated on a rich throne with his feet on a lotos flower in the teaching (*dharmachakra mudrâ*) attitude, and below the throne a square on which was an inscription of which only "*ya dharma*" can now be read. Two richly jewelled attendants behind the throne hold *châmaras*, and in the foreground, on Buddha's right, is a figure in *jaṭâ* head-dress and striped robe, holding a vessel in which there appear to be flowers, while a garland of them hangs from his finger.

Below sit a râja with square crown and his rânî—very pale (probably the colour has faded). On Buddha's proper left a Bhikshu with acquiline nose in *jaṭâ* head-dress approaches with a garland or *Mâlâ* between his hands, making a salâm. In front sit some man of note and his lady "extremely well drawn, in a very graceful attitude ;"—the man with a musical instrument in his lap, the end of which projects up in front of Buddha's robe ; and closer to Buddha and more in the foreground, is seen the head and shoulders of a disciple looking up at Buddha. This side of the picture seems to be intended to represent part of the scene as in a cave.

Still to the right, is a *Chaitya* or *Dahgoba* with three umbrellas over it, and on the left of it a man in the dress of a *sâdhu* holds his ears as he seems fervently to cry to it. On the base of it is a line of inscription.

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[1] On Mr. Griffiths's first section 'A'.

[2] Mr. Griffiths's second section, 'B.' begins here.

To the right is Buddha[1] standing on a lotos with the nimbus round his head and an umbrella hung with strings of pearls, his right hand is held down before him and the palm turned up, while with the left he holds his robe. At his foot is a small Bhikshu, and behind, a part of the striped dress of the umbrella-holder is seen. In the next compartment Buddha sits on a throne with the nimbus round his head, his feet on a lotos, the stalk of it held by two small Nâga figures with snake tails. Below this was an inscription of which only "*(para) mopâsaka*" can now be made out.

Two richly-dressed figures stand beside Buddha, (one on his left with the *vajra*) holding *châmaras*. On the left sit a râja with high square-topped crown and perhaps his rânî. Above them a *Kinnara* sits on, or flies over, a ledge and points to Buddha. Just before the râja is a disciple or boy making *namaskâra* with the closed palms.

On the right a *Bhikshu* and his *Śishya*, or perhaps two disciples kneel and pay respect. Farther to the right other two figures, richly dressed, are destroyed.

About a foot broad of the painting to the right of this is totally destroyed, and then comes another fragment.

On the left[2] is a sitting Buddha, his feet on a stool, teaching, and below it an inscription of which "*ddha*" and "*saka*" only are legible. To the right is a fair standing figure, with jewellery, thin scarf, and *dhôtî*, holding a *châmara*; and three small figures sit before Buddha, making presents. To the left is a tall standing Buddha, and two little *Bhikshus* sit before him, towards whose heads he stretches his right hand. "The graceful attitude of the standing figure of Buddha," Mr. Griffiths remarks, "requires no comment. With the right hand extended, upon the palm of which can be traced the emblem of the wheel, with the left supporting a portion of the robe, an ornamental nimbus behind the head, and standing on the lotos, he is receiving or addressing two children who have come with their offerings to pay him homage. On the right, beside Buddha, is a fragment of a figure, which I believe to be another *chaurî*-bearer. On the right of this, again, a little to the foreground is another fragment of a child which balances the composition by tallying with the one on the extreme left. Over the two figures of Buddha can just be traced portions of the ennobling *chhatrîs*."

Scarcely a trace of painting now remains on the right wall.

IV.

On the triforium to the right of the Dahgoba is a large piece, but until it is varnished, nothing can be made out except umbrellas and some tall figures.

Further forward are more yellow Buddhas sitting and standing with attendants and under *chhatrîs*.

V.

On the front wall, to the right side of the door, the old painting has been covered by a later coating, which has partly peeled off, but so as to leave neither the earlier nor the later picture intelligible.

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[1] This is the third section 'C,' of Mr. Griffiths's copies.

[2] This is on the fourth Section 'D' of Mr. Griffiths's copies from this wall.

CAVE X.

The oldest Chaitya-cave is No. X. Like the Bhâjâ one, it most possibly had at first a wooden front, now entirely gone, and later probably the lower half was of brick. The cave measures 41 feet 1 inch wide, about 95½ feet deep, and 36 feet high. The inner end of the cave, as well as of the colonnade that surrounds the nave, is semicircular, the number of columns in the latter being thirty-nine plain octagons—two more than in the great Chaitya at Kârlê, but many of them are broken. They are 14 feet high, and over them rises a plain entablature, 9½ feet deep, from which springs the arched roof, rising 12½ feet more, with a span of about 23½ feet. Like Bhâjâ, Kârlê, Bêḍsâ, Kondânê, &c., it has been ribbed with wood. The aisles are about 6 feet wide, with half-arched roofs, ribbed in the rock. The *Chaitya* or *Dahgoba* is perfectly plain, with a base, or lower drum, 15½ feet in diameter; the dome is rather more than half a sphere, and supports the usual capital, consisting of an imitation box, covered by a series of thin square slabs, each projecting a little over the one below it. There is an inscription on the right side of the great arch, which reads :—

वासिठिपुतस कट-
हा दिनो घरमुख
दान

"The gift of a *gṛiha mukha* (cave door or front) by Vasishṭhîputra."

And if we were certain that this were the Vasishṭhîputra Puḷumayi of the Nâsik caves, we might at once refer the inscription to the first half of the second century A.D. The alphabet is quite as old as that. But the terms of the inscription leave the date of the cave doubtful. What does it mean? Did Vasishṭhîputra begin the Chaitya and excavate and carve the façade; or does it not rather imply that he inserted a front? Now on excavating part of the front, I found that a thin wall had been originally left in front, reaching perhaps as high as the spring of the great arch, but this apparently had given way, and a wall, built of immense bricks of admirable colour and texture, had been inserted, several tiers of which still remain *in situ*. This may have been the *gṛiha mukha* given by Vasishṭhîputra. And then the date of the cave itself must be thrown back a considerable period to the age of the Bhâjâ, Kondânê, and Pitalkhorâ chaityas,—or to about the second century B.C.

The Paintings in Cave X.

The whole of the cave has been painted; parts of it more than once. There were, forty years ago, some fine pieces on the side walls, of which few fragments now remain, all having been scribbled over by natives.

The fragments that were visible on the right-hand wall, even twenty years ago, consisted principally of elephants, among which was a large white one with pink spots, and one with six tusks (see Plate VII, fig. 2). They were mostly in outline, but the drawing was strikingly bold and true; on the left was a procession of men, some on foot, some on horseback, variously armed, some with halberts, and differently dressed; and behind were groups of women: but all have been defaced by native visitors within the last twenty years or less. The paintings between the ribs of the roofs in the aisles are principally of Buddhas, and are much more modern. There are also two inscriptions (in one case at least) painted *over* the older work on the walls, but the characters are of much later date than those of Vasishṭhîputra on the façade and one painted inscription to be noticed below.

These paintings are of the earliest period, the dresses of the principal figures belonging to the age of the Śâtakarṇis, and can hardly be attributed to a later date than the latter half of the second century A.D. It is most devoutly to be wished that what still can be recovered may be copied before all is for ever lost.

On the left wall are two drawings of gateways, the patterns of those at Sânchi (see Plate XI, figs. 9 and 10). A little in front of one of them are five or six head-dresses of the age of Śâtakarṇi and many very well drawn faces. Still nearer the front are soldiers with bows and battle axes. The *Bodhidruma* or sacred tree is also painted with offerings hanging from it and people worshipping it (see Plates VIII, IX and X in which a few specimens are given from these very early paintings).

Of later date are the paintings between the ribs of the roof of the aisles, and some inscriptions on a white ground painted over the lower and older portions.

Still nearer the front, however, is a piece of *very* old writing—

Bhagavasa yatipuva deva pavayati patisayasa.

All this combined with the inscription on the left side of the great arch in similar old characters, seems to point to the second century A. D, as the date of these paintings, evidently by far the oldest in the caves, and the dresses agreeing with those in the only other fragment of about the same age in Cave IX.

CAVE XI.

Cave XI. is a Vihâra high up in the rock to the west of No. X. The verandah is supported in front by four plain octagonal columns with bracket capitals and square bases, raised on a panelled base or parapet, similar to what we find in one of the Vihâras at Kârlê and elsewhere. The roof also projects considerably in front of the pillars, and has been very elaborately painted with flowers, birds, and geometrical patterns. The verandah has a cell at either end: that on the right entering in by the side of the hall, whilst the end wall itself is sculptured in three compartments, two with seated Buddhas, attendants, and worshippers, and one with a standing Buddha with *châmara*-bearer and attendant. The door is plainer than in other Vihâras, and the windows are each divided by two pillars into three openings. The hall is 37 feet wide by 28 deep and 10 high, and is supported by four octagonal columns of rather clumsy and primitive style, which leads Mr. Fergusson to think this one of the earliest examples of the introduction of pillars in Vihâras. There is a sort of seat along the right side of the cave such as we find so frequently in the older caves, and three cells on the left side, also in the back two to the left and one to the right, of the sanctuary, which opens directly from the cave, and is about 12 feet wide by 19¾ deep, with the statue of Buddha separate from the back wall and seated on a *siñhâsana*, with two well-cut deer on each side of the *chakra* or wheel, and lions behind them. There are no attendant *chaurî*-bearers, but above are flying figures or *gandharvas*. In front of the image is a charmingly natural figure of a man kneeling in adoration, or holding an alms-bowl, the face and hands unfortunately damaged, and probably wilfully. This was, perhaps, intended to represent the excavator of the cave. High up in the wall, and scarcely visible, is an aperture on the left side of the sanctuary, opening into a secret cell.

The Paintings on Cave XI.

The painting in this cave, except in the verandah, is almost entirely gone.

On the roof of the verandah and on the eaves outside the pillars, the painting—much of it of geometrical pattern—is still tolerably entire.

The back wall of the verandah has been much spoilt by some modern *Yogi*, who must have lived here for some time, and has covered the painting with rude *triśulas*, &c. On the left end of it has been a tall standing Buddha on a bluish-black ground, his robe held in his left hand, and flashes of light represented round him.

Above the left window are two sitting figures of Buddha with *châmarawâlâs;* then a painted bracket figure upholding a cross beam (a painted one) ornamented in geometrical patterns. This representation of structural forms in painting does not seem to indicate an early age for the cave.

On a hill, by the side of the door, is an Indra holding some water flowers in his left hand, above are Kinnaras, Apsarâs, Chakravâkas Arhatas, &c.

On the right side of the door has been a similar figure—more destroyed. Over the right window is a fat bracket figure again, and six Buddhas.

This cave has all been painted inside, but it is so much destroyed that no scene can be made out. Much of it seems to have consisted of pictures of Buddha and Bodhisatvas.

CAVES XII and XIII.

Of the five earliest caves, No. VIII to X, XII and XIII, probably the oldest is the *Layana* or Bhikshu's room, No. XIII, though Mr. Fergusson regards No. XII as the oldest vihâra. The latter, however, is a larger cave with some architectural ornament, which inclines me to think it is, if anything, rather the later of the two but not by many years. Both are without pillars inside, and in the cells of both are the stone-couches or beds, which are characteristic of most caves, excavated before the end of the second century, A. D.

The fronts have fallen away from both, but they probably had verandahs with pillars. The hall of No. XIII is only 13½ feet wide by 16½ deep and 7 feet high, and it has seven cells,—three in the left side, and two in the back and right sides.

Cave XII has a hall, about 36¼ feet square, with four cells in each of the three inner sides,—eleven of them with double beds, having raised stone-pillows. There are holes in the sills and lintels of the doorways for pivot hinges, and others in the jambs for fastenings. The upper portion of the walls are ornamented over the cell-doors with canopies representing the chaitya-window, with others in the interspaces: the right side wall has two small ones in each interval a graduated pyramidal ornament above (also found on the capital of the *Dahgoba* at the Ganeśa Leṇa, Junnar), and supports or jambs below each small *chaitya*-arch. Below these is a string course wrought with the "Buddhist rail pattern" as in the old vihâra Cave XV at Nâsik, and at Udayagiri,—indeed, as Mr. Fergusson remarks, this cave resembles the latter in almost every respect.

There is a short inscription, in three lines, to the left of one of the cell-doors in the back wall.

CAVE XIV.

Cave XIV is just over XIII, and is reached by a rough ascent over the rock from No. XII. The verandah is 63 feet long by 11 feet, 1 inch wide and 9 feet high, with six pillars and two pilasters in front of it, differing in style from any other here, being square piers, divided by two slightly-sunk fluted bands about 11 inches broad. The body of the capital is vase-shaped, with a flat-inverted shield on each side, and a plain abacus above. Into the cave, which has never been nearly finished, there is a very neat central door and two side ones with two windows. It was intended to be 61 feet wide by 25½ deep, with a row of six columns and two pilasters running along the middle of it, but only the front half has been partially finished. It is probably a very late excavation.

CAVE XV.

The next Vihâra is a few yards farther on. The verandah is about 30 feet long inside by 6½ feet wide, and had two columns and two pilasters; but the front has fallen away—a fragment of one pillar lying in the verandah, showing that they had a torus and fillet at the base, above which they were octagonal, changing to 16 sides, and thence to 32 flutes. The architrave of the door is plain, but the pilasters beyond it are similar to those in other caves. On the upper member of the frieze are carved four birds in low relief. The hall inside has no columns, and is nearly square, 34 feet each way by 10 feet 2 inches high. It has four cells on each side and one at each end of the verandah; the antechamber has two plain pilasters in front and two columns with square bases, then octagonal and sixteen-sided shafts returning through the octagon to square heads. The shrine contains an image of Buddha with the feet turned up on a *siñhâsana*, having only the wheel and lions. It stands against the wall, without attendants, but with small flying *gandharvas* above. In the hall, to the left of the antechamber are two pieces of carving, representing Buddha and attendants. The roof of the antechamber retains only a fragment of painting.

CAVE XVI.

Cave XVI. is another vihâra, and one of the most elegant in its architecture. Its verandah, 65 feet long by 10 feet 8 inches wide, had six plain octagonal pillars with bracket capitals and two pilasters, of which all are gone except one. The cave has a central and two side doors with windows between. The pilasters on each side the principal door are surmounted by female figures standing on the heads of *makaras*. The front aisle is longer than the cave, measuring 74 feet; whilst the body of the hall is 66 feet 3 inches long, by 65 feet 3 inches deep, and 15 feet 3 inches high, supported by twenty octagonal shafts. The middle pair in the front and back rows, however, have square bases, and change first to eight, and then to sixteen sides on the shafts, with square heads and bracket capitals. The roof of the front aisle is cut in imitation of beams and rafters, the ends of the beams being supported by small fat figures as brackets,—in the two central cases single, in the others by two, and in one or two by male and female figures of *Kinnaras*, &c. There are six cells in each side, two in the back wall, and one in each end of the verandah.

The adytum or shrine is entered direct from the hall and has a chamber on each side, separated from it by a screen of two pillars and pilasters. The

gigantic statue of Buddha sits with the feet down and the hands in what is called the *dharmachakra mudrâ* or teaching position,—that is, he holds the little finger of the left hand between the thumb and forefinger of the right, with the other fingers turned up. There is a circumambulatory passage or *pradakshiṇâ* quite round the image; and on each side are octagonal pillars screening off side aisles, entered by small doors from the hall, and further lighted by small square windows near the roof.

At the left end of the façade of this cave is an inscription of about twenty-seven lines, unfortunately mutilated, but partially translated by Dr. Bhau Daji. It begins—" Having first saluted (Buddha who is renowned) in this world for the removal of the intense fire of misery of the three worlds.....I shall relate the genealogy of the King Vindhyaśakti, whose power extended over the great," &c. It goes on to mention six or seven other kings of the Vâkâṭakâ dynasty; but most of the names are more or less mutilated; they mostly appear, however, in the Seoni copper-plate grant deciphered by Mr. J. Prinsep, being—

Vindhyaśakti, cir. 400 A.D.
Pravarasena I.
Dêvasena.
Rudrasena I.
Prithivisena.
Rudrasena II.
Pravarasena II.

A fresh transcript of this inscription has been made by Pandit Bhagvanlâl Indraji, and will be translated.

Inside, on the left wall, are two painted inscriptions, both reading—" The charitable assignation of the Śâkya mendicant Bhadanta Dharmadatta. May the merit of this be the cause of attainment of supreme knowledge to mother and to father and to all beings."

The late Rev. Dr. J. Wilson, of Bombay, obtained from Sâgar, a copper-plate grant of this Vâkâṭâka dynasty, which was lent by him to the late Dr. Bhau Daji. Through the kindness of the Hon'ble J. Gibbs, C.S.I., to whom it was handed over by Dr. Bhau Daji's executor, Rao Saheb Vishvanâth Nârâyaṇ Mandlik, I have secured the following transcript of it by Paṇḍit Bhagvanlâl Indraji :—

TRANSCRIPT OF A COPPER-PLATE GRANT OF THE VAKATAKA DYNASTY.

On a seal.

वाकाटकललामस्य
क्रमप्राप्तनृपश्रियः
राज्ञः प्रवरसेनस्य
शासनं रिपुशासनं

Plate I.

दृष्टं स्वस्ति प्रवरपुरादग्निष्टोमाप्तोर्यामोक्थ्यषोडश्यातिरात्र
वाजपेयबृहस्पतिसवसाद्यस्कचतुरश्वमेधयाजिनः
विष्णुवृद्धसगात्रस्ये सम्राड् वाकाटकानां महाराजश्रीप्रवरसेनस्य

सूनोः सूनोः प्रत्यन्तस्वामिमहाभैरवभक्तस्य सुसंभारसन्निवेशि-
तशिवलिङ्गोद्वहनशिवसुपरितुष्ट [1]समुत्पादितराजवंशा

Plate II.—First side.

नाम्पराक्रमाधिगतभागीरथ्यमलजलमूर्द्धाभिषिक्तानान्दशा
स्वमेधावभ्रथस्नातानाम्भारशिवानां महाराजश्रीभवनागदौ
हित्रस्य गौतमीपुत्रस्य पुत्रस्य वाकाटकानां महाराजश्रीरुद्रसे
नस्य सूनोरत्यन्त[2]माहेश्वरस्य सत्यार्ज्जवकारुण्यशौर्यविक्रमन
यविनयमाहात्म्यधीमत्व पात्रागतभक्तित्व धर्मविजयित्व

Plate II.—Second side.

मनोनैर्म्मल्यादि गुणैस्समुपेतस्य वर्षशतमभिवर्द्धमानकोश
दण्डसाधनसन्तानपुत्रपौत्रिणः युधिष्ठिरवृत्ने[3]र्वाकाटका-
नां महाराजश्रीपृथिवीषेणस्य सूनोर्ब्भगवतश्चक्रपाणे ×× प्रसा
दोपार्जितश्रीसमुदयस्य वाकाटकानां महाराजश्रीरुद्रसेन-
सूनोर्महाराजाधिराजश्रीदेवगुप्तसुतायां प्रभाव-

Plate III.— First side.

तीगुप्तायामुत्पन्त[4]स्य शम्भो ×× प्रसादधृतिकार्त्तयुगस्य
वाकाटकानाम्परममाहेश्वरमहाराजश्रीप्रवरसेनस्य वचना (त्)
भोजकटराज्ये मधुनदीतटे चर्म्माङ्कनामग्रामः राजमानिकभूमी
सहस्रैरष्टाभिः ८००० शत्रुघ्नराजपुत्रकोण्डराजविज्ञप्त्या नानागो
त्रचरणेभ्यो ब्राह्मणेभ्यः सहस्राय दत्तः

Plate III.—Second side.

यतोस्मत्सत्तकासर्व्वाध्यक्षा धियोगनियुक्ता आज्ञासञ्चारिकुलपुत्राधिकृता
भटाच्छा[5]त्राश्च विश्रुतपूर्व्वयाज्ञयाज्ञापयितव्या विदितमस्तु वो यथे
हास्माकम्मनोधर्म्मायुर्व्वलविजयैश्वर्य्यविवृद्धये इहामुत्रहिता
र्त्थमात्मानुग्रहाय वैजैके धर्मस्थाने अपूर्व्वदत्या उदकपूर्व्व
मतिसृष्टः अथास्योचितां पूर्व्वराजानुमतां चातुर्वैद्यग्रामम
र्म्यादान्वि[6]तरामस्तद्यथा अकरदायी अभटछात्रप्रावेश्य

Plate IV.—First side.

अपारंपरगोबलिवर्द्द अपुम्पक्षीरसन्दोह अवर
सनचर्म्माङ्गार अलवणक्लिन्नक्रोणिखनकः सर्व्वविष्टिपरि-

---

[1] Read ष्टि. [2] Read न्त. [3] Read त्ते. [4] Read न्न. [5] Read श्छा. [6] Read दांवि.

हारपरित्दृतः सनिधिस्सोपनिधिःसक्लिप्तापेक्लिप्तः
आचन्द्रादित्यकालीयः पुत्रपौत्र [ा] नुगमकः भुजतां न क-
नचिव्द्याघात [:] कर्त्तव्यस्सर्व्वक्रियाभिस्संरक्षितव्य ×× परं वर्द्धयि
तव्वश्च[7] यश्चायं शासनमगणयमानो स्वल्पामपि परिवाधा

Plate IV.—Second side.

न्कुर्यात्[8]कारयिता वा तस्य ब्राह्मणैर्व्वेदितस्य सदण्डनिग्रहं कुर्य्या
म अस्मिश्च धर्म्मावरकरणे[9] अतीतानेकराजदत्त सञ्चिन्तन
परिपालनकृतपुण्यानुकीर्त्तनपरिहारर्त्थं न कीर्त्तयामः
व्यासगीतौ चात्र श्लोकौ प्रमाणी कर्त्तव्यौ स्वदत्तांम्परदत्तां
व्वा[10] यो हेरत वसुन्धरां गवां शतसहस्रस्य हर्त्तु.

Plate V.—First side.

र्हरति दुष्कृतं षष्टिं वर्षसहस्त्राणि स्वर्ग्गे मोदति भू-
मिदः आच्छेत्ता चानुमन्ता च तान्येव नरके वसेदिति श्शासन[11]-
स्थितिश्चेयं ब्राह्मणैरीश्वरैश्चानुपालनीया तद्यथा राज्ञां स
प्ताङ्गेराज्ये अद्रोहप्रवृन्तानां[12] [अ]ब्रह्मघ्नचौरपारदारिकराजा
पथ्यकारिप्रभृतीनां सङ्ग्राम[म]कुर्व्वतां अन्याग्रामेष्वन

Plate V.— Second side.

पराद्धानां आचन्द्रादित्यकालीयः अतोन्यथा कुर्व्वतामनुमोदतांव्वा[13]
राज्ञः भूमिच्छेदंकुर्व्वतः अस्तेयमिति प्रातिग्वाहिणश्चात्र
वारनियुत्ताः[14] शाट्यायनः गणार्य्यः वात्स्यदेवार्यः भारद्वाज
कुमारशर्म्मार्य (:) पाराशर्यगुहशर्म्मा काश्यपदेवार्य्यः माहेश्वरा
मात्रार्य्यः कौण्डिण्यरुद्रार्य्य[15] (:) सोमार्य्य (:) हरिशर्म्मार्य्यर्य्य[16] (:)

Plate VI.—First side.

भारद्वाजकुमारशर्म्मार्य (:) कौण्डिन्य मातृशर्म्मा वरशर्म्मा
गोण्डशर्म्मा नागशर्मा भारद्वा [ज] शान्तिशर्म्मा रुद्रशर्म्मा वात्स्यः
भोजकदेवार्य्य (:) मघशर्म्मा देवशर्म्मा भारद्वाजमोक्षशर्म्मा
रागशर्म्मा रेवतीशर्म्मा धर्म्मार्य (:) भारद्वाजशर्म्मार्य्य(:)
नन्दनार्य्य (:) मूलशर्म्मा ईश्वरशर्म्मा वरशर्म्मा

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[7] Read व्य. [8] Read ङ्कु [9] Read द. [10] Read वा. [11] Read शा. [12] Read त्ता. [13] Read वा.
[14] Read क्ता. [15] Read न्य. [16] Here र्य्य is erroneously repeated.

Plate VI.—Second side

वात्स्यस्कन्दार्य्य (:) भारद्वाजबप्पार्या (:) धर्म्मार्य्य आत्रेय स्कन्दार्य्य (:)
गौतमसोमशर्म्मार्य्य (:) भर्तृ[17]शर्म्मा रुद्रशर्य्य (:) मघार्य्य (:) मातृ
शर्म्मार्य्य (:) ईश्वरशर्म्मार्य्य (:) गौतमसगोत्र मातृशर्म्मार्य्य (:)
कौण्डिन्य देवशर्म्मार्य्य (:) रोहार्य्य (:)

Plate VII.

गोतमसगोत्र स्वामिडार्य्य (:) रेवती शर्म्मार्य्या (:)
ज्येष्ठशर्म्मार्य्य शाण्डिल्यकुमारशर्म्मार्य्य (:) स्वातीशर्म्मा-
र्य्य (:) शाट्यायणकोण्डार्य्य प्रभृतयः सेनापती
चित्रवर्म्मणि संवत्सरेष्टादशे १८ ज्येष्ठमासशुक्ल
पक्षत्रोदश्यां शासनं शिखितमिति

Until we know more about this Vâkâṭakâ dynasty it is impossible to fix a date with confidence to the last on the above list, but from the style of architecture and of the alphabet used in the inscription we may, with very considerable probability assign this cave to a date very near to 500 A.D.

A stair leads down from the front of this cave, and turns to the left into a chamber on the back wall of which, on excavation, was found a Nâga Râja, (Plate XIII., fig. 1) seated, like Vishṇu in the left end of the verandah of the great cave at Bâdâmi upon the coils of the snake whose hoods canopy his high, flat-topped *mukuṭa*. A door leads out from the front of this room flanked outside by two elephants in *basso rilievo*, and from this the stair descended to the river.

The Paintings in Cave XVI.

The whole has been covered with painting, though it is now much destroyed. The roof of the verandah was painted in square and circular compartments; and in the hall the sides of the columns were painted with flowers and scrolls.

There is still, however, a good deal of painting left inside which the ravages of bats and nest-building insects are helping to destroy, and which would have been partially prevented if Mr. Griffiths's judicious advice to provide wooden doors and windows had been carried out. It is only Caves I, II, XVI and XVII that greatly need this protection, and it is to be hoped the Government of His Highness the Nizam will see the propriety of it, and of providing more effectively for the protection of the caves against the carelessness as well as the vandalism of natives, such as Nârâyan Ekanâth, the Peśkar of Ajaṇṭâ, who of late years has done so much injury to the frescoes in this and in Cave XVII.

I.

A fragment of the ceiling decoration in the verandah remains pretty entire and is of such merit as to deserve copying.

II.

On the architrave, over the bracket of one of the front pillars of the verandah, is a figure of a *Bhikshu* sleeping and a wild beast licking his feet, while

[17] Read र्तृ.

a horse stands behind him. To the right is another *Bhikshu* seated and two men before him, while the wild beast comes in from the right. Over another bracket are two *Bhikshus*, a woman, and some other figures.

III.

On the left end of the back wall of the verandah is a piece of painting. Above, Buddha sits on a throne, in bluish robe (much defaced) ; on his left side are fragments of three figures wearing crowns (one has a green skin) ; and on the other is some great person and a number of females bearing gifts.

Below is another Buddha standing and facing the right, in front of a green niche, over which is the umbrella. To the left are four figures wearing crowns, and behind them eighteen others, one fairer and larger than the rest, but all richly jewelled,—evidently great people or *râja-kumâras*. To the right of Buddha are some six *jaṭâ*—wearing light, orange-skinned attendants,—one with a nimbus, and one with a *châmara*. Still to the right, are five smaller figures, and above a green man, while in the back ground is a defaced figure (as of Garuḍa) with a snake in his hand. The figures in this lower portion seem all to be presented against a back ground of clouds.

Above the side door is also a figure like Buddha in the clouds.

IV.

In the left end of the front aisle is a very curious piece of painting, the interest of which seems to centre in a child, held by the hands and feet by a man and woman, while a third seems about to cut it in two with a sword.

Above, two ranges of hills are represented in the usual fashion, and between them a river. Below, near the right hand side, is a country cart drawn by men ; above, on the hill, is a man wearing a Persian cap who seems to be in grief ; a green man stands near—carrying another (perhaps the same) up the hill. Still higher, the man in the Persian cap sits with two others paying respect to a small red figure on a rock, who holds the little finger of his left hand with the right and addresses them. Beside, or to the left of the three, stands a green man with long streaming hair, and behind him is a figure with a sword. In the back-ground are plantain trees indicative of a wood-land scene.

More of this tableau would be brought out if varnished, and it deserves early copying. There are some figures on the return of the front wall also which may merit attention.

V.—The Dying Princess.

To the right of the pilaster is the painting of 'the dying princess' [1] :—A lady of rank sits on a couch leaning her left arm on the pillow and an attendant behind holds her up. A girl in the back-ground places her hand on her breast and looks towards the lady. Another, with a sash across her breast, wields the *pankhâ*, and an old man in white cap looks in at the door, while another sits beside a pillar. In the foreground sit two women. In another apartment are two figures ; one with a Persian cap has a water vessel (*kalaśa*) and a cup in the mouth of it ; the other, with negro-like hair, wants something from him. To the right two *kanchukinîs* sit in a separate apartment. Mr. Griffiths very justly remarks on this picture that "for pathos and sentiment and the unmistakeable way of telling its story this picture, I consider, cannot be surpassed in the history of art. The

[1] This picture was copied by Mr. Griffiths in 1872-73.

Florentine could have put better drawing, and the Venetian better colour, but neither could have thrown greater expression into it."

"The dying woman with drooping head, half-closed eyes, and languid limbs, reclines on a bed, the like of which may be found in any native house of the present day. She is tenderly supported by a female attendant, whilst another, with eager gaze, is looking into her face, and holding the sick woman's arm as if in the act of feeling her pulse. The expression on her face is one of deep anxiety as she seems to realize how soon life will be extinct in the one she loves. Another female behind is in attendance with a *pankhâ*, whilst two men on the left are looking on with the expression of profound grief depicted in their faces. Below are seated on the floor other relations, who appear to have given up all hope, and to have begun their days of mourning, for one woman has buried her face in her hand and apparently is weeping bitterly."

VI.

Above No. 5 is a large palace or a *vihâra*. In it, near the middle, is Buddha, in his white robe with his begging-bowl in his hand, and again he appears in the door-way to the left. To the right of the first a number of Bhikshus look out of the doors. Again, to the right and below, Buddha stands holding out his begging dish, and at his feet a râja kneels and makes obeisance (see Plate XIV, fig. 3).

Behind, to the left, are other sitting figures. Above on the right, a figure with Persian cap, on horseback, enters a gate; one with a similar cap, and one without, are beyond it. Farther on, to the left, re-appear the same figure, and the horse neighing, and a man with them having a striped *dhôtî*, while three figures in caps appear outside and a fourth holds another horse. Below is a man with a crooked sword and another with a Persian cap following him.

A piece of the plaster has disappeared below this, and lower still a râja is shown and two or three figures—one with a long straight sword.

Between the first and second cell-doors has been a *vihâra* with Buddha in the centre of it, and females in the side divisions. One of them in the transparent garb of nobility. This piece has been much defaced of late. Mrs. Spier's woodcut from Major Gill's copy is given (Plate XIII, fig. 2).

Near the roof, to the right, is a *Gandharva* and *Apsarâ*, and to the right is a hill on which are two monks talking and a third sitting by. Below this the plaster has fallen off, but to the right is a vihâra. On the left side of it sits Buddha or some monk, and in the foreground another with a look of wonder. In front a man is seated, apparently in deep grief, while another stands behind him. In the *vihâra* on the left, stands a *Bhikshu*, and behind him a bald-headed monk sits in distress. In the right side sit other two, and two stand behind them. In a niche (*gokhlê*) in the wall above, two jugs are represented.

VII.

To the right, over the third cell-door, are four Buddhas, each with three umbrellas and underneath three painted Sanskrit inscriptions.

Above are seven more Buddhas and a short painted inscription.

VIII.

Beyond the fourth cell-door Buddha sits on a *siñhâsana*, the lions on which are almost pictures of the Assyrian bull figures. His feet are on a lotos, the stalk of it supported by Nâga Râjas. His attendants also stand on lotoses. The lion is shown, Plate XIV, fig. 4.

IX.

On the left end of the back wall is a similar figure with Lôkêśvara on his left, and a Bhikshu with a *mâlâ* on his right hand, as attendants. To the right, near the cell-door, are a number of sitting figures.

X.

Between the cell-door and the antechamber is a large scene with five elephants above, and others below, ridden by râjas with great retinues, the attendants with musical instruments, and soldiers with long blue curved swords. One figure below on a horse has the regal umbrella carried over his head.

XI.

On the other side of the antechamber has been a similar scene with figures having bows, spears, swords and shields, two of the latter with huge "bogie" faces on their fronts. To the right a number of women follow bearing a *pankhâ*, vessels, &c.

XII.

Between the doors of the first and second cells on this side has been a grand scene, in which Buddha is enthroned and teaches a great assembly, all wearing *mukuṭas*; perhaps they are the Devas in the Tushita, heaven. The picture is much defaced however.

XIII.

The right wall contained some very interesting paintings which—to the disgrace of the Ajaṇṭâ Peśkar—have been much ruined, within the last seven years by his cutting out portions of them, especially faces to present to visitors in order to secure a present!!

Much, however, is still left, especially on the upper portions of the wall, but the colours are so flat that, until they are varnished, it is impossible to make out the different scenes.

Between the third and fourth doors in this side aisle is the famous scene of the visit of Asita to the infant Buddha,[1] a story so paralled to that of Simeon, that one can scarcely suppose it a coincidence but a borrowed episode.

In a palace a Brahman is seated, and in front a boy (Buddha) sits on a stool with a board in his hands, above his head is a cage of birds, and a *ravâja* or musical instrument, and round him sit three others with boards.

To the left, Asita is seated holding the infant Buddha in his hands (Plate XIV, fig. 5) and before him Buddha's father and mother, while in the foreground is Asita's disciple or *Śishya*.

XIV.

Below No. 13 is Buddha shooting (Plate XIV, fig. 6) and other boys sitting behind him, while his teacher sits a little to the right. To the left are also some boys sitting together.[1]

Above, to the right, is the scene in the bedroom, when Buddha left his wife and infant son to become a monk. The rest requires restoration before any account can be given of it.

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[1] Of this picture Dr. Bhau Daji had a fine copy, from which it would be of importance to obtain a duplicate.

CAVE XVII.

The next Cave is another fine Vihâra cave similar to the last and apparently executed about the same time. Mr. Fergusson considers these two caves as the most interesting in the series.

Outside to the left, over a cistern, and under the inscription is a triple compartment of sculpture: in the centre Buddha squats under an ornamental arch or *toraṇa*, with *Vidyâdharas* above, and wheel, deer, and lions below. On each side is a Buddha standing on a lotos with worshippers below. At the right end, opposite this, several rows of squatting Buddhas have been sculptured on the rock, a piece of which has broken and fallen away, leaving a higher portion to slide down. A stair leads down from the front of the cave and must have descended to the stream.

The verandah has been supported by six plain octagonal columns with bracket capitals and neat bases resembling the Attic base, but without its lower torus. The hall is entered by a central door, resembling that in No. XVI, with a row of painted Buddhas over it, and by two side doors. It is further lighted by two windows. This apartment is 63¾ feet wide by 62 feet deep, and 13 feet high, its roof being supported by twenty octagonal pillars,—all plain, except the two in the middle of the front and back rows, which have square bases, shafts partly octagonal and partly 16 sided and more ornamented. The antechamber is small with two pillars in front,—but the shrine is 17¾ feet wide by 20 deep, and in front of the great image there stands on the floor two figures, one holding the alms-bowl of the *Bhikshu*, the other damaged. There are also two attendants on each side of the Buddha and two *chaurî*-bearers.

Besides the two in the verandah, this cave contains sixteen cells. At the right end of the verandah there is a small hole in the floor into a fine cistern of water, the entrance to which is up a flight of steps between this cave and No. XVI.

There is an inscription at the left end of the verandah, outside, of about the same length as that on Cave XVI. Dr. Bhau Dâji's translation of it gives us the names of certain princes—

Dhritarâshtra,
his son *Hari Samba,*
his son *Kshitipâla Sauri Samba,*
Upendragupta, and
his son *Skacha.*

Of these we know nothing more: they may have been petty râjas of the sixth century. Bhagvanlâl Indraji has taken a new impression of this inscription.

The Paintings in Cave XVII.

In this there is more painting than in any other of the caves, and much of it is still in a condition to be copied, but the bats are making sad ravages in it, and it is a thousand pities, this has not been put a stop to long ago; the Peśkar has also made sad havoc of some of the paintings. In no country but India, where so very few have any regard for art or antiquities, would such a work have been so long left totally uncared for.

I.

The so-called Zodiac in the left end of the verandah seems to be some sort of representation of the world. Had there been nine divisions, it might have

been interpreted as the nine *khaṇḍas* of Jambudvipa, but there were only eight, and the various ways in which the persons in each are engaged seem to indicate different aspects of worldly life. The few figures [1] now left are small, but sufficiently clearly painted, to be made out. The outer edge or rim of the wheel is divided into sixteen compartments, each containing a symbol, such as a monkey, a man, &c. This wheel is held up by two long green arms with bracelets.

II.

To the left, on the same wall, are two bullocks led by a man, a woman carrying some object on a board on her head, and two red-skinned men, one with a bhangy over his shoulder: these are a continuation of No. 3 beneath. Below is a *Bhikshu* seated in a cave with a water-pot in front and a dead body at his feet. Below this is a green-skinned râja and attendants much defaced, but with the name *Mânibhadra*, written under his seat. On the right is a *Bhikshu*, with a jug on a stand, talking to a laic seated before him.

III.

To the left, on the return of the wall above, is a large orange-coloured snake, encircling an area with men, buildings, and trees in it. The scene extends on to the edge of the large circle on the end wall, as already stated (see Plate. XVI).

IV.

Below the last is painted the Litany of Avalôkitêśvara, unfortunately all but totally obliterated. Avalôkitêśvara holds the palm of his right hand forward, and has a bottle with oval body and narrow neck in his left. Of the oval compartments at each side only a few can be partially made out: the upper one on the left represents a raging fire and a figure fleeing from it to Avôlakitêśvara and the next seems to have been Dharani, Kâlî, or Death, pursuing her victim. On the right, the upper picture contained the snake as the enemy from which deliverance was to be sought; the next a lion; and the third an infuriated elephant.

V.

On the back wall of the verandah at the extreme left end, is a young râja seated; and his râni on his right, and another female with only a white and blue petticoat and rich pearl necklace. Below is a woman with a dish (*kuṇḍa*) and before the râja a red-skinned man laying off some story; behind is another red man in white *aṅgarkha*, listening interestedly, as if he were the partner of the speaker. In front of him is a green man with a stick, facing round to a *Bhikshu* who, with six others, (two with square umbrellas and one with fair hair) seem to wait for something. One older than the rest has a stick. Above these last are five men on seats, one red, probably a householder, and the rest *Bhikshus*—one white-skinned and his hair in the *jaṭâ* style. Before them are dishes, and three small and one large cup by each, with flowers; and on the left is one vessel set above another with flowers in it. Two females present flowers in vases. On the left a man comes in bearing a bhangy with *gharâs* or water-vessels. To the right of the woman is a greenish man, dressed in

[1] When Mr. Ralph visited the caves in 1828 he counted 73 figures in three of the compartments, varing from 5 to 7 inches in height, and apparently only about a third of it was then wanting; a mere fragment now remains.

IX.

On the lintel are eight compartments, each containing a pair of figures, treating each other to liquor,—the women mostly redder than the men. The jambs have been painted in neat patterns.

X.

On the right of the door above, are some *gandharvas*, and below them a *bhikshu*. To the right is a mountain scene with a large royal, orange-coloured, figure in front, and above to the right a *Yaksha* and two *Apsarâs* with remarkable head-dresses (Plate XVII, fig 1). Below (perhaps in a cave) are two *Kinnaras*. Under the *Yaksha* are two blue pea-fowls, and under them is a Bhill (bowman) crouching forward; and lower still the heads of two figures.

XI.

Over the two windows to the right is painted a story. First, over the left window is King Bimbisara seated in his palace, with a pillow behind him and his wives and one *Kanchukinî* on his right; on his left is a *bhikshu* or his diwân. In a floor below are three women and a man, and to the right is the door and porter or *darwân*. In the compound are some men sitting, and three horses and an elephant looking out of the stables. Then a doorway and the Bazar, in which are seen women looking out of windows with sunshades over them. Two horses go towards the palace and between them a light-coloured elephant proceeding from the palace seizes a *bhikshu* in his trunk. Then, (over the second window) the same elephant kneels at the feet of Buddha and his disciple (*śishya*), perhaps Ananda or Sariputra, both with alms-bowls (see Plate XVII, fig. 2). Many men in the bazar are looking on with interest, and two behind Buddha are fleeing from the elephant.

XII.

On the end wall is Vaibhâra hill. Buddha is throned in front and many râjas, among which are two distinguished over the rest by their jewellery. On clouds are *arhats* with *jaṭâ* head-dresses. The story is well known in the life of Buddha in connection with Râjagṛiha. Two chataks (or *chakravâkas*) are on each side of Buddha.

XIII.

In the right jamb of the last window is Manjughosha—Min-nâtha as he is called in Nepal with a jug in his left hand—the oval, resembling a glory round him—is the representation of the stone cut away in forming a carved image. He is the disciple of Matsyendranâtha, and at the present day his car is drawn after Matsyendarnâtha's in processions in Nepal.

XIV.

In the first of the two windows is a Buddha on the left jamb with his alms-bowl. On the other is also a Buddha (defaced) and an attendant.

XV.

The ceiling of the verandah, copied by Major Gill, is now in the India Museum at Kensington. In the centre, six figures have six arms between them, and had perhaps only two feet, but the middle portion of it is gone long ago.

XVI.

The roofs of the aisles are tolerably entire, but the colouring has been so damaged by smoke that only the designs can now be made out.

The roof of the central area is in a similar condition. If differs from the other roofs in a very large portion of the area having been filled by concentric circles, decorated in various patterns, and then a broad square border outside, filled with animal and other figures, among which a cock-fight and a ram contest are prominent.

XVII.

The pillars also have been painted, and large portions of the decorations on them can still be made out, and are very interesting. The figures of lions, and grotesque beings on the bases of some of them are quite unique. It is a pity we have not restorations of one or two of them.

XVIII.

In the left end of the front aisle and left side of the cell door is a scene in a palace. Towards the right side of the picture a crowned râja sits, holding a sheathed sword with his left hand, and apparently about to draw it with the right. Behind him stand two females, the first with a *chaurî*, the second, darker in complexion, and with a royal head-dress. Before the râja, on the left, and very close to him, stands a man dressed as a Brâhman Bhikshu, with a white sheet over his left shoulder and under his right arm, bare head, a small ring in his ear and small moustache. He appears to lean with his left elbow on the râja's seat, and holds the other up to his chin. His nails are remarkably long. Just behind him is a black servant who might pass for a Habshi or even a negro, with curly hair carrying some hidden object on his back, by the loop of the fastening which comes over his left shoulder. In his ears are long earrings, and in his left hand a sort of foil or wand. He is naked to the waist and wears striped short drawers.

Still to the left is another râja standing. Behind him an attendant with small moustache appears to be carrying some object, and behind, in the door, is a porter. To the right of the râja is seen a *châmara*, and the head of a lady with royal head-dress.

Above, on the eaves of the roof, is a bird *(chakravaka)*, and on a frieze, a little higher, an elephant fight is represented as carved—like those in caves I and VI.

Over this, from a window, six ladies look out, one apparently in grief, who points downwards.

Over this again is an inscription in red paint but not original.

Below all this are to be traced the crowns and part of the heads of two persons, one of whom has a nimbus *(bhamaṇḍala)* and like Śiva, a third eye in his forehead, but horizontal.

XIX.

On the right side of the cell, about the level of the top of the door, a râja sits, a dark female behind him has the *châmara*, and behind her to the left another holds the umbrella. To the right sit four men, pale and red-skinned, and one green with moustaches and with a blue water lily (a red man also has a water lily), and another red one behind is more richly dressed. The one to the right

is clothed to the neck, wears stockings and seems to speak to the râja. Behind him is a fair female servant bringing in a tray of flowers, and beyond her is a green one. To the right is another green one with a *châmara*.[1] To the right and a little lower are two geese (*haṅsa*) on seats and on the return of the pilaster, are some seven *haṅsas*, while lower still a man bears two in his hands.

Under the râja, to the left, is mountain scenery with plants in flower and a lake with water flowers (*kamala*) and geese in it.

Above is more painting, tolerably entire, but so dirty from bats' and birds' dung, that until thoroughly cleaned and varnished, nothing can be seen of it.

XX.

On the front of the pilaster Buddha is represented seated, in a red robe, with nimbus round his head and two Lôkêśvaras as *châmara*-bearers by him.

XXI.

On the left of the first cell-door, in the left aisle, a lady sits on a large seat with a *mukuṭa* on her head, and on her left, behind the seat, stands an attendant. On the return of the pilaster, to the left, is another woman seated, not so richly dressed, and behind her, a third stands looking towards the left.

Below the first part of this is a lake with *kamala* flowers, and beside it are men and a woman.

XXII.

To the right of the first cell-door—the scene extending[2] to the next—is a Rânî who seems to have entered from a door on the left. To the right is the Râja standing with an attendant behind him, below to the right are two children perhaps royal, for the Râja takes one of them by the hand. Above are two men, one perhaps a suppliant, and to the left a round object, but whether a shield or some sort of round fan is not very clear. To the right stand two men talking—one of them like a Brâhman. Behind them are two horses, and still to the right, are three men, one with a spotted bag at his side, and below are some fragments of other figures.

XXIII.

Between the second and third cell-doors are two horses and a man leading them. In the foreground to the right are two persons of distinction who meet an oldish man, with a rosary, coming from a rocky hill. To the right of him are the heads of two more horses. Lower and to the right a figure sits under a roof, or perhaps in a cave, with a tree or bush to the right of it; and below are some figures not easily made out.

XXIV.

Between the third and fourth cell-doors are a series of acts in which an old man, bald on the forehead, with prominent teeth and square umbrella in his hand, apparently begging, appears at least four times. First, to the right of the upper half of the third cell door, he seems to enter from the left and to address a wealthy man, by whom sits his wife, looking round at the man. Behind is an-

[1] If carefully cleaned and varnished, this would come out well.

[2] This fine scene should be copied as soon as possible.

other man and further to the right, the porter. Lower and to the right the beggar appears again with bag and jug on his back, before a figure dressed as a râja with an attendant seated at his foot, while a girl looks at the old man from the left.

Lower again and to the left a man is represented, giving him a water *kalaśa*.

At the upper right hand, in a palace, a râja richly jewelled, sits with a *châmara-wâlî* behind him and another attendant bringing forward a vessel, while the man appears again on the left begging; on the extreme right sits a lady, while a child rests against the râja's cushion.

Below, a richly-jewelled man sits to the left of a green one, and to the right is a third.

All this might probably be made out with a little care.

There is also much painting on the upper part of this wall, but it is so smoked that perhaps it could not now be copied.

XXV.

In the end of the back aisle, above the cell-door, are many horses, with riders at the gallop and some archers among them, but the painting is so blackened as not to be easily made out.

Below on the left side of the cell-door, a wild man, his hair on end, heaves a large stone at a great monkey lying asleep. To the left, another man (or perhaps the same) appears as if about to seize a monkey who sits looking round, with a large stone beside him. To the left is a tree and a deer and other animals beyond it.

Beneath, the sleeping monkey is another, stretching up his hands and a man near him. And from the left another large one advances with a man behind him.

XXVI.

On the back wall, from the corner to the door of the first cell, is a pretty large piece of wall painting. In the upper right corner a man of some note sits under a canopy with his wife to the right, while another greenish female to the left, with her hair in a fillet, seems to speak earnestly to him. Another seems to be approaching in front and holding up her hands in astonishment or terror. Behind her is a green woman and a man with a woman before him who holds two objects like the heads of two crocodiles or *makaras*, perhaps musical instruments.

To the left a red man, bald, and with a circle on the side of his head, looks back excitedly, and in front of him a woman presents her joined palms to the left, while she looks to the right. Still to the left are two men, one with a mace in his hand. Near the left wall are the faces of other two figures; but a piece of the plaster has been wickedly cut out here, probably like others, by the Péskar.

XXVII.

Below the last, to the left is a palace in which sits a râja with two female attendants and in front of him two men, to whom he seems to be talking. Below he is again represented sitting under a roof with several female attendants. From the gate on the left, a horse goes out (the rider now destroyed), and beyond it is another horseman. Above, an elephant leaves the palace, the rider holding an *ankuśa* or goad in his hand, while four soldiers (*sipahis*) march forward with shields and swords, the two in front apparently turning away from the spectator,

and a râja upon an elephant is meeting them. Above this the painting, though pretty entire, is too much blackened by smoke to be made much of.

XXVIII.

Between the first and second cell-doors on the back wall is a large and animated tableau. On the upper left side, a râja sits on his throne in a palace, behind him is a green *châmara*-bearer and another reddish female, to the left (of his head) was another—(whose head has been shamefully cut out like others); and beside her a fair *kanchukinî*. In front of the râja, on a stool, sits a red-skinned man, without jewellery, and with a cloth over his left shoulder, and behind him, to the left, stand ten similarly dressed like Brahmanical Bhikshus. In front of them are two men, one carrying some object, and dressed in full white garments, as porters usually are; the other perhaps a sipâhi of the body-guard. The man before the râja, seems to look back and speak to them. Above the heads of the Bhikshus a number of horses look out at stable windows (see Plate XVIII.)

Below, in another apartment, a red man on the left seizes another by the waist-band, who in turn seizes the next to the left and strikes him so that he is falling prone. A fourth turns round on the second, and to the left three more struggle together (see Plate XVIII.)

Below this is a great *sowâri*. The râja has come out of the gate on the right, on horseback, with the umbrella over him, and his diwân riding behind. A dozen men with spears in their hands advance in front; two more have swords and shields, and with dogs. To the left is a jungle and mountains, and in the mountains are deer, who run before the huntsmen, and two tigers couch in their lairs. The râja seems to have gone off in front after the deer. Above, to the left, a man sleeps in the jungle with his weapon besides him, while a tiger or lion licks his feet. A little above a man sits with his sword at his side and his horse at his left, while a lion appears in front of him. Probably he is the râja of the hunting scene. Still higher, a great *sowâri* of horses, elephants, spearmen, &c., proceed to the right towards a scene where flags are displayed and women sit on the top of the palace to see the hunt, while beyond them in the background, a huge lion passes.

To the right, above the cell-door, are some more figures.

XXIX.

To the right of the second cell-door, and between it and the antechamber, under a *mandap*, upon a seat, is a râja, on whose head two men pour vessels of water, performing his *abhisheka*. On the right a female, with a tray in her left hand, offers him a flower, and three other figures appear below to the left.

In a house to the right are seven figures, apparently of different ages; the biggest has got some object in his hands and the smallest two arrows, or something like them. Below this, on the left appear two men on elephants, and another of very marked features riding with a *chhatra* carried behind him, with another horseman following. Below are about a dozen soldiers, with spears, shields, swords, &c.,—all apparently directing an attack on a tall crowned râja, who seems to come out of a palace, and who is in act to throw a javelin at them and seems to have killed two. Probably this is the same râja as is receiving his *abhishekha* above.

On the right side of this scene, another piece of plaster has been cut out by the same vandal as destroyed the others.[1]

XXX.

On the left end of the antechamber is a very interesting scene, which it seems most desirable to have copied soon, before it suffer more.

Below, Buddha sits in the middle in the *dharmachakra mudrâ*; two celestial *chaurî-bearers* stand by his side; and above, the usual *vidyâdhara* on clouds are bringing garlands. On the right side, about sixteen *Bhikshus* sit, all bareheaded and dressed alike. Above them are three horses, on one of which is a man in Iranian dress with peaked cap, jerkin, and trowsers; and in the back-ground behind these, is an elephant on which sits a great lady with her children and the *dâsîs* behind her, all making obeisance (*namaskâra*) to Buddha.

At Buddha's feet two râjas sit making profound obeisance.

On the left side, among a crowd of notables, a great râja, of youthful appearance, sits on a cushion, making his obeisance. To the right and behind him are two with smaller crowns, the one to the right also on a cushion. To the left is another with a small crown and beyond him a decidedly Persian personage, with high peaked cap, short black beard, and long hair; while in front of him a jewelled *râjakumâra* is seated. To the left are four horsemen one bearded and completely clothed, probably a servant of the prince or chief.

Behind the whole group are two more Sassanians and two horses, the riders on which have the Sassanian dress and peaked caps.

Above are two elephants, on one of which is a man, bareheaded, and with the Sassanian ribbons or 'banderoles' at the back of his neck, while a curious-looking attendant behind him makes *namaskâra*, like the rest. On the other elephant are several Sassanian people, all engaged in the same way, while three pennants are carried over their heads and three spears in front, with tassels attached to them. In the background beyond this elephant, another fair Sassanian carries an umbrella.

XXXI.

In the scene above the last, Buddha stands surrounded by four *Arhats* and two *Bodhisattvas*.

XXXII.

On the left of the shrine door, stands a colossal Buddha with his alms-bowl in his hand, while to the left in a doorway is a lady with a Japanese-like countenance, pushing foward a child to put some alms in Buddha's bowl. In a window above is a *kalaśa*. This is a most interesting little scene full of true feeling: it is repeated, in sculpture, to the right of the door in Cave XIX.

XXXIII.

The right end of the antechember is painted with standing and sitting Buddhas,—the lower portion, however, is destroyed, except a fragment at each end. That portion remaining at the right side is very curious,[2] representing a number of Digambara Jaina *bhikshus* helping forward an old fat one, and carrying the *rajoharna* or *pichhi*—a besom to sweep away insects, &c. Most of them are

[1] On the wall plans, Plates XII and XV, the pieces cut out are marked *a*, *a*.

[2] This should be copied.

shaven-headed and stark naked. One or two who wear their hair are clothed. On the extreme left is an elephant and a horse with two men. The intermediate painting is completely destroyed.

XXXIV.

The upper portion of the walls of the back and sides of the cave are so smoked, that it is almost impossible to make anything out of them. The plaster, however, is tolerably entire, and possibly careful cleaning may recover some scenes.

On the bases of the two pillars and pilasters of the antechamber are figures in which a deal of weird drollery is displayed. That on the right pilaster is a large face with heavy wig and a mouse or rat in the ear for a jewel, the necklace bears a crab as a pendant, and a hideous face on the belly has a snake in its ear.

The pillars of the antechamber have two similar ogre figures each on their bases.

XXXV.

To the right of the antechamber, the painting is mostly peeled off, but the lower margin of it shows several small animals—and above is the top of a palace with three domes, each with a high pinnacle, and slender spires at the corners, the balustrade having *chaitya*-window ornaments.

Above this, to the right, a dark man is presenting some white object to a red-skinned one who is seated. Further to the right are two men on horseback and others on foot, a large dog, and other figures. Then, nearly over the second cell-door, is a pool, and a man, apparently riding on a deer, which also appears again below with a burden. Still to the right is another tank with birds and fishes in it. All these are much smoked.

XXXVI.

Between the cell doors, is a large picture with one piece wilfully cut out of it.

On the left, below, is a râja coming out of a gate on horseback, with a servant behind carrying the *chhatrî*, and four others—two with swords and one with a spear,—also another horseman beyond. They seem to pursue a large light-coloured elephant without any housings. In front, three spearmen run at full speed for the jungle to the right, where two elephants seem to have seized the first by the leg. To the left again, below, the elephant rushes off, pursued by the râja, while in front are two men on horseback.

XXXVII.

Above on the left of the last scene, a râja is seated on his throne, and behind him stand three women, one with a *chaurî*. On the right are other two women ; and a man sits in front on a stool.

To the right again, the râja stands with a number of attendants round him, and in the door to the right is the porter. Outside is the elephant, and behind it two tame ones, housed and mounted with the three spearmen beside them ; and in the door to the right is a sort of trough on wheels, and a large vessel which two men seem to be taking out to feed the elephant from. Outside is a man carrying perhaps two bundles of grass or leaves on a *bhangi*.

XXXVIII.

On the right side of the second cell door, where another piece has also been destroyed by the same boor as the others, is left the head of a horse on which a man was approaching a *Yogi* in the jungle. Below, the horse is again seen, and the man kneeling before the Yogi, to whom another, in white clothes, brings a dead body with *jaṭa* head-dress and red loin cloth. Below again, by a hill, a man in the same Yogi dress is carrying a man and woman in the scales of a *bhangi*.

XXXIX.

In the back aisle, on the left side of the cell door, in a jungle, is a monkey and an ox. Below the monkey is again painted as having got on its back and put its hands on the eyes of the ox.

XL.

On the front of the back pilaster has been a female standing figure in a panel, and below and above are bands of various tints. Under the bracket is another piece of painting now stained and discoloured.

XLI.

On the side of the pilaster facing the front of the cave, above, is a red female demon (*Râkshasî*) flying in the clouds and holding a man over her shoulder by the ancle. Below is another, of white colour, with long tusks, large eyes, and dishevelled hair; behind her is a third darker demon also flying, and a fourth to the left.

XLII.

Below the last is a tall single standing man of a dusky complexion, richly jewelled with a rich waist-chain holding up a short *dhôtî* or striped drawers, and with a flower in his right hand.[1]

XLIII.

Over the fourth cell door in the aisle, is a large building or palace. In the left of the three compartments into which it is divided are three women, two standing, one of them in rich dress, and one sitting.

In the central apartment is a reddish Rákshasí standing with a dagger in her hand. In front a white one sits with a child in her lap, and on each side sits a green female companion. These four seem to be the same figures as on the side of the pilaster in No. 41.

In the third apartment the white demon has a cup and is drinking from it, while two dark females stand behind.

Below this, a red female demon, her hair streaming backwards, and with in her right hand something which seems to be falling off, perhaps flesh, and a white companion, are shown flying upwards. To the left, over the cell-door, are two horrid white female demons, each with a cup—a red and a striped one—held in their long claws, and their hair streaming upwards,—the front one looking back. They seem to proceed over a hill. To the right, below the red demon, a man is springing forward as if to strike at her,[2] while she points her finger at him. Above and beside her are some birds, one falling towards the hand of the man.

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[1] This figure is very perfect and deserves copying.

[2] His head and shoulders were cut out on 8th March 1879 by the Pêskar of Ajanta to present to a visitor.

On the gate to the left, a long-necked bird sits on the roof, and inside another bird pecks as if at food.

The man just mentioned appears to be on the roof of a building, to which he has reached by means of a ladder, seen a little to the right, leading down to the area below, and beside which a man with a long sword appears and probably is mounting. Is he the same as shown above ? In the palace below is an empty *gâdi* or *âsana*. To the right of the throne a woman in rich garniture sits and to the right a man also richly dressed sits upon a seat : both seem to be in grief. About half a dozen persons sit behind these, one fully dressed and holding a rod, may be the porter, and one has a sword and shield.

To the right, several more pieces have been cut out of the plaster which destroys the intelligibility of this picture.

To the right of the gateway already mentioned, a man is seated, richly jewelled ; another sat near him on the right but has been mostly peeled off. Behind the first, three soldiers stand, two with straight swords and oblong shields chequered in different patterns, apparently bent over, and green on the inner-sides —the middle soldier with the crooked Nepalese weapon. To the right a head only is left. Behind the soldiers are two horses, and a red-skinned man stands holding them. Below this a râja was represented on a seat (but the Peśkar has cut him out). Beside him a jewelled figure sits, and behind, to the right, a red man. Below, in front of the râja, sat another figure looking at him and holding up his left hand as if speaking, perhaps about the man and demon to the left. A soldier with a sword in his hand, standing on his right, looks up in that direction. To the right sits a man with a string of pearls, looking also to the left. Further to the right stand three more soldiers with chequered shields, Nepalese swords, and small *dhôtîs*, with long trains and abundant hair tied up with a ribbon.

XLIV.

Above, and to the right of the building containing the Râkshasîs, were two figures seated on an *âsana* with five others on the ground in front facing them. Below these are two soldiers talking together and others standing by.

XLV.

Above the cell door the plaster is a good deal destroyed. A palace has been represented, and a banner with three pennants from it on the left. To the right a râja on his elephant, with the driver on its neck and an attendant behind, are proceeding to the right. Before him go some soldiers two with long spears. Below, to the right, is a horse, and in front of it, is a seat under which is a human face, and to the right some royal personage with the umbrella carried over the head. Still to the right, in a dwelling, a man richly be-jewelled sits on a seat, and in front of him an old man stands leaning upon a stick—dressed in the complete clothing of a porter.

To the right of this the painting is blackened by smoke, but a main part of this picture comes in just below, where a man in rich striped dress holds two horses, while in front of them stands a man supplicating the seated one above. The supplicant is in a rich and variegated dress, with a splendid dark coloured scarf falling over his right shoulder : he is either slightly bald or has a flower on his hair, and wears a long straight sword. To the right is another less richly dressed, but also with sword, and in the attitude of supplication. Another kneels behind,

and then another square piece has been cut out of the plaster just above. Five other soldiers stand to the right, in front of the horses, some also in variegated dresses, and beyond the horses is seen a head. It may be that this is some deputation to a râja connected with the picture below.

XLVI.

Taking now the lower portion of the great picture between the doors of the second and third cells :—On the extreme left, a râja, shadowed by an umbrella, wearing his crown, and on his great white elephant, comes out from a gateway, hedged about with spears, some bearing pennants. A light coloured elephant is on his left and a reddish one on his right, and each rider has a sheaf of arrows by the flank of his elephant. The red and white elephants have intertwined their trunks. Six soldiers with sword and shield march along side them (see plate XIX).

Below, four mounted soldiers are seen in a boat, with spears, and in front of them, to the right, are again represented the three elephants, also in boats, with their riders, &c., all with umbrellas as before—but engaged in battle—the râja has just shot his arrow, and others in the back ground from among the spears and standards, are throwing spears and the discus. Some have landed and are pressing the battle from the shore. The enemies have long flowing fair hair, fair skins, and charge with the spear, but they are all females—Râkshasîs. One breaks a spear and others charge. Below, some of them realizing how unequal the contest is, are supplicating the râja. Above are the pyramidal hills of the invaded country.

Above the right side of this picture, is a Râja enthroned, and two men pouring on him the *abhisheka*. His eyes, have a stony glare, unlike most others, and it may be suggested whether they were not originally put in of gold leaf or other material, over the white paint, which alone is now left. To the right and left are *châmara*-bearers ; in front to the left, are three men with cymbals and two with drums ; on the right, one stands with clothing over his arm, another beside him, and two more with drums. Mrs. Speir is probably correct in supposing that this represents the landing and coronation of Vijaya in Ceylon.[1]

XLVII.

Above the cell door, almost the only figure that can be made out, is a white Râkshasî, seated ; her legs apart, and apparently asleep with a cup in her hand. To the right sits another, and beside her a red-skinned man, part of whose entrails seem torn out by her, and which she is devouring. He sits, however, quite unconcernedly. Still to the right, are a third and fourth Râkshasî, both with long crooked knives, and the lower one holding a man by the throat, about to dissect him. Below is a fifth, holding the crooked knife in her right hand, over the body of a man whose breast has been slit open, while with the left she quaffs a cup of gore.

To the right of this is a house with a pyramidal roof in which sit a man and his wife, the man with a cup in his hand.

Below this last, most of the plaster for some distance is destroyed, but on a fragment that is left, are portions of the heads of two well drawn richly jewelled ladies.

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[1] *Life in Ancient India*, pp. 300 to 302, Plate XIX is an enlarged photolithograph from Mrs. Speir's book, p. 303.

XLVIII.

At the bottom of the panel, between the doors of the first and second cells, are painted two boats, each with three masts, in the sea, and in several places are pieces of coral, a large fish in front of the left hand boat, and below it a still larger one.

In the right hand boat, the left mast is finished off with a trident (*triśula*). Beyond it is a man holding a rope from the other boat and apparently about to get in, beside him is the head of a sea monster, somewhat like a boar. To the right of it is seen, over the boat, another man's head, and still to the right a third, while further behind are other two and a green-skinned man holding the prow of the left hand boat as if pushing it back. In it is seen a big red-skinned man, holding up his hands, and to the left, a fair one holding a pole, but whether to push off the boat or one of two red men in the water in front of it, is not clear. One of these comes out of the mouth of a *makara*. Another red-skinned one is in the water behind, just in front of the largest fish. Below him is another white-skinned person near some shrubs.

XLIX[1].

To the right of the roof of the house, above No. 47, are five women, one standing with a child in her arms, while they mostly look towards a man flying up to the left.

There are figures seated above, mostly red-skinned, but too much smoked to be made out without careful dusting and varnishing.

L.

To the right of No. 49, in an interior, sit a great man—pale-skinned—and his ruddy wife, their hair in fillets; the wife offers him a cup, while his cloth is carried round the right knee to give him support (*palavatiyuṅ*). In the next apartment to the right, a similar (or the same) pair are seated, she passing her hand across in front of him and up by his right ear.

Below the left part a *Râkshasî*, with boar tusks, but otherwise comely and richly jewelled, sleeps on a bed, with large chignon tied about with a ribbon. At her head is perhaps a casket. In front of her legs a man with but little clothing sits, and beyond, her a lady stands with a vessel or casket in her hand—perhaps carrying it off—her husband holding out his hand for it. In front of the bedstead sits another woman.

To the right of these, and just over the cell-door, a woman in green *chôlî* and striped *saḍî* seems to be swinging herself on a sort of ladder.

LI.

On the upper part of the front of the pilaster is a lady and two female attendants, one with *châmara*, and the other with a tray on which is a classically formed casket and other things for the toilet.

LII.

Below No. 51 is a Râja with two servants and a dwarf.

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[1] Nos. 47, 49, 50 should be preserved if possible.

LIII.

The right end of the front aisle is unfortunately much damaged by bats and nest-building insects,[1] but perhaps as interesting as any portion of this cave, and if only saved now, before the destruction is complete, it might be of real service to science.

The upper portion to the left of the cell door presents a râja and his retinue coming from the hills, riding on his elephant which he drives with the *ankuśa* himself, with a man in green clothing carrying the umbrella over him with sword and dagger, who is prevented from falling off by a rope fastened to the seat and passing round his waist. On each side, also on elephants, ride persons of distinction. Banners of various devices on spears precede and follow him, and above is a drum in the clouds, beaten by some *gandharva*.

Two horses precede, and two soldiers—one beating a drum and the other with a spear who seems to be shouting. By the side of the râja are two more—one with shield and sword, and one with spear and shield, and behind them a man carries a *bhangi*. On the extreme right is a small hill; and above are some figures, which careful varnishing may bring out.

Over the cell door is a gate way. Under a canopy to the right with a small cloth fringe, a number of Bhikâris appear, who have just come in; one has a square umbrella over his shoulder, and all proceed to a lofty wooden erection. To it they seem to have come begging, and before it a man and woman have sat down, each with a small black dish in which they seem to have received some alms from a man who comes from the house with a *kumbha* or earthen vessel in his hands. Behind him is a green female also with a vessel on her left hand. In front a *bhikâri* sits and drinks out of black bowl or dish; and to the right a man comes in with a large open vessel on his shoulder. To the right of these is a hill.

LIV.

Below, on the left of the cell door and on the return of the pilaster, we have the story of Śibi Râja. On the pilaster, under a tree, sit two râja-like persons, both with crowns and much jewellery, the one on the right a little above, and Śibi on the left. Below is a pond and *kamala* flowers, and behind—a hill.

On the end wall, we have Śibi Râja again seated on an *âsana* and the name below him. To the right sit two young men with jewellery, one apparently speaking and the other with his hands joined.

Below sits one with jewelled head-dress resting on one hand and looking up excitedly. Behind him to the right a man stands with a dish, on the extreme

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[1] On the injury done to these paintings by bats and nest-building insects, Mr. Griffiths very pertinently remarks. "What would be the effect if a few hundred of them were allowed to flutter over Michæl Angelo's fresco on the ceiling of the Sistine Chapel, or among the paintings of the greatest of the Venetians in the Camera di Collegio in the Ducal Palace? I had daily opportunity, for nearly six months, for watching their movements; and I am fully convinced that they have been one of the principal agents in hastening the destruction of the paintings. They glide along the surface of the wall, or cling to the ceiling by their sharp claws, removing loose particles of stucco; their urine, mixing with the dust, runs down the walls in long streaks, forming a black, slimy, fetid mess.

"The mason bees have built their innumerable mud cells over wall and ceiling; and when I have had occasion to remove some of the cells to get at the painting underneath, I have found it extremely difficult to do so without destroying the painting, owing to their hardness and the tenacity with which they adhere to the stucco."—*Report for 1872-73, p. 11.*

right an elephant, and in the background are two attendants. Before the râja, in the foreground, is a red attendant, and behind him, to the right, is seen the head of a richly jewelled lady and the hilt of the state sword, and at his left sits perhaps his rânî. Above, a râja-like figure comes flying with high *mukuṭa*, and the name 'Indra' written at the side of it, and again a head like his is shown on the left of the Rânî.[1]

Continuing the story on the right of the cell-door, we have the râja on his *gâdi*, resting against a pillow, with his right hand on the front of the seat, and the left upon his eye, and beneath is written Śibi Râja. To the right sits a lady with her left hand on her breast, and right raised as if forbidding something and looking excitedly across to the left. Behind her a woman presses a cloth to her face as if crying.

On the left of the râja sits a man in rich dress (perhaps Siwaka) with a fillet about his hair, and not looking well pleased and apparently speaking to the râja. Behind him an old man (like a beggar) stands addressing or asking something of the Râja and *Indrah* written on his waist. Behind are seen an ox and a horse.

LV.

On the front wall, between the end of the front aisle and the first window, is a scene in good preservation, in which the figures generally differ from those elsewhere, in that, with few exceptions, they are clothed from the neck to the toes.

A great man on the extreme, left with the umbrella over his head, goes out a hunting on horseback, with another before him also on horseback, carrying a bow and his hair in a fillet. To the right the first rider has alighted and places his hand in that of another whom he meets, while the horse-keeper holds the horse, and in the foreground, a red man, not so fully clothed, points to a deer on the right, and another behind it; above to the right a lion or tiger is seen in its den. Above all this is a râja on a tall white horse with the umbrella over

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[1] The following is Gogerby's version of the *Jâtaka* of S'ibi Râja :—

"I was S'ibi, king of the city of the Aritha, and sitting in my magnificent palace, I thus thought —There is no kind of alms among men which I have not given, if any one should even beg from me my eyes, I would give them without hesitation.

"S'akra, the Sovereign of the gods, knew my thoughts, and sitting amidst his attendant gods he thus spoke. The king S'ibi, possessing super-human power, sitting in his magnificent palace, and meditating on the various kinds of alms, does not perceive one that he has not given. I will ascertain what his thoughts are; wait here a moment until I know his mind. Having assumed the form of a trembling, hoary-headed, wrinkled, decayed and emaciated blind man, he approached the king. He having assumed this form, elevating his left and his right arms, with clasped hands raised to his head, he spake these words. Great and just sovereign, the author of your kingdom's prosperity, the fame of your alms-giving has ascended up to gods and men; I have a petition. I am become blind of both eyes give me one of your eyes and retain the other for your own use.

"When I had heard these words, with a mind excited by joyful emotions, I thus addressed the trembling supplicant—Thou who hast come soliciting the gift of an eye hast come knowing my thoughts while I was in the palace. My desires are accomplished, my wish is fulfilled. I shall this day give a suppliant such alms as I never gave before. Come here Śiwaka: arise, be not unskilful, be not negligent, pluck out both my eyes and give to the beggar. My obedient slave Siwaka being thus addressed, plucked out my eyes like the kernels of a palm-tree and gave them to the beggar.

"In purposing to give, in giving, and after having given the alms, I had no other design than that of becoming a Buddha. Not that I had an aversion to my two eyes, my body was not disagreeable to me; but my desire was to become a Buddha, and therefore I gave my eyes"—*Jour. Ceylon, Br. R. As. Soc., vol. II., pp.* 5, 6.

his head and quiver by his thigh, and behind him two elephants, while in the background to the right are three more horses and riders, and in the foreground, to the right, seven attendants, three of them with swords, one going by the horse, one with bow and quiver, one with a *bhangi*, and one playing some fife or wind instrument; they are attended by several dogs, very badly drawn; while on the entreme right is a great *rath* or car, on which is a deer.

This extends about half way up the window jamb. The painting is continued up to the roof, but so blackened as not to be made out unless it can be cleaned.

LVI.

Between the windows are some fragments, among which may be made out an archer drawing his bow and his quiver at his back; some figures above; and a dahgoba near the ceiling. On a tree above the second window from the end, are a number of birds and some deer.

Between this last window and the door, a good deal of painting remains, sadly defaced below by the villainous conduct of some person who has been paring off the plaster with a knife. To the extreme right, in a palace, a râja sits, to the left his rânî, behind stand three *dâsîs*, and in front two men sit. On the left, a Brâhman or beggar, without jewels, sits on a stool. A woman stands in the door and looks out towards a man who kneels in front of the steps and talks to her.

To the left is a râja with *mukuṭa*, *chhatra*, and with him the man who was kneeling at the door, and attendants. They approach the door of another house, in which is a spotted deer and a man who speaks to the approaching râja. To the left is a kitchen in which lies a large spotted deer, and one man sits looking at it, with two standing behind him, while one pushes a stick into a fire on which are several large pots.

Above, between the two buildings, is a canopy in which is a seat (*âsana*) and a râja seated beside it, with several attendants with him.

LVII.

Below, much has been pared off, but to the left, near a hill, a horseman is seen and another figure before him, while in the background, monkeys are amusing themselves in front of the roof of a gateway. Farther to the left is a horse's head and that of a man with a peculiar peaked head-dress and umbrella.

Still to the left is mountain scenery and several deer with young ones, some standing, some lying.

LVIII.

On the left side of the entrance is an interior scene, in which a râja, without jewels, appears on the left, seated on a long couch, with two pillows behind him, and with him a young female—his rânî—wearing a kirtle, on his lap, whom he appears to support. Just beyond is a female with the hair done up in a *jaṭâ* and with a receding forehead and long nose, speaking to the râja; chafing or rubbing the rânî's foot is a *dâsî*. Behind her to the right sits one with a breastband (*sthanapati*). Behind the râja a female stands with a necklace and a *châmara*; besides her, one with a feather-fan; and next to her a bald-headed eunuch, in full white dress. On the right a man in white clothing brings in a basket with something in it, and in the background another shaven-headed man with a rod talks to the eunuch (*kanchukî*).

LIX.

Below, the plaster is much broken, but there has been a representation of a pond with lotos (*kamala*) flowers in it, and elephants breaking off the flowers,—one a very large white one. To the right is a high mountain with trees, up which go a man and woman, he having a sword in his belt and bow and an arrow in his hand. The woman rests her left hand on his shoulder, and is dressed in thinnest gauze with a *mekhalâ* or waistband of jewels, armlets, and her hair done up with flowers.

In front of them is a monkey and three *chakrawâkas*. Below, some wild animal has sprung upon the back of an elephant. Above is a very large white elephant, without housings. In front of it are two men both with swords in their waistbands and bows: one looks round at the elephant, and the other makes obeisance to it. Above to the left are other elephants and a man who has got up to the corner of the râja's mansion, and looking in, seems to say something.

LX.

Above the window are two figures in white. Between the window and side door the whole of the plaster is too much damaged to make anything out except a large light-coloured horse.

LXI.

Between the window and the left end of the aisle, an elephant kneels, and beyond it is a figure like Buddha, with another to the right and four to the left. Below is a mountain and five men in the foreground.

The whole of the pillars have been painted with every variety of decorative device and many of them are even yet in a state that, with a little care, might be copied.

CAVE XVIII.

Cave XVIII is merely a porch, 19 feet 4 inches by 8 feet 10 inches with two pillars, apparently intended as part of a passage into the next cave and possibly also to cover a water cistern.

CAVE XIX.

Cave XIX is the third of the *Chaitya* Caves, and differs only in its details from Nos. IX. and X. It is 24 feet wide by 46 feet long and 24 feet 4 inches high. But, whereas the former two were almost perfectly plain, this is elaborately carved throughout. Besides the two in front, the nave has fifteen columns, 11 feet high. These pillars are square at the base, which is 2 feet 7 inches high, with small figures on the corners; then they have an octagonal belt, about a foot broad, above which the shaft is circular, and has two belts of elaborate tracery, the intervals being in some cases plain and in others fluted with perpendicular or spiral flutes; above the shaft is a deep torus of slight projection between two fillets, wrought with a leaf-pattern, and over this again, is a square tile, supporting a bracket capital richly sculptured with a Buddha in the centre and elephants, or *śârdûlas* with two riders, or flying figures, on the bracket wings. The architrave consists of two plain narrow fascias. The whole entablature is 5 feet deep, and the frieze, occupying exactly the same position as the triforium would,

in a Christian church, is divided into compartments by rich bands of arabeque, and in the compartments are figures of Buddha—alternately sitting cross-legged and standing. The roof rises 8 feet 4 inches over this, whilst the width of the nave is only 12 feet 2 inches so that the arch is higher than a semicircle, and is ribbed in stone. Between the feet of every fourth and fifth rib there is carved a tiger's head.

The *Chaitya* or *dahgoba*—which represents a monument raised to enshrine the relics of Buddha or of some *arhat* or Buddhist saint is a composite one; it has a low pedestal, on the front of which stand two demi-columns, supporting an arch containing a *basso-rilievo* figure of Buddha; on the under part of the *tee* or capital above the dome, there is also a small sculpture of Buddha, and over the *churamani* or four fillets of the capital, are three umbrellas, in stone, one above another, each upheld on four sides by small figures. These may be symbolic of Buddha—"the bearer of the triple canopy—the canopy of the heavenly host, the canopy of mortals, and the canopy of eternal emancipation," or they are typical of the *Bhuvanas* or heavens of the celestial Bodhisatvas and Buddhas.

The roof of the aisles is flat, and has been painted, chiefly with ornamental flower scrolls, Buddhas and *Chaityas*; and on the walls there have been paintings of Buddha—generally with attendants, the upper two rows sitting, and in the third mostly standing, but all with aureoles behind the heads.

There is but one entrance to this cave. The whole is in excellent preservation, as is also the façade, and as Mr. Fergusson remarks, "very little labour would free the lower part from the accumulated materials, and display entire one of the most perfect specimens of Buddhist art in India." The porch and whole front of the cave are covered with the most elaborate and beautiful carving, which it is impossible to describe in detail.[1]

Outside to the left, and at right angles to the façade of the cave, is a sculpture, representing a Nâga Râja, sitting under the expanded hoods of a seven-headed cobra and his wife with a single hood. To the left stands a female *chauri*-bearer, also with a single snake-hood. This probably represents some royal patron of Buddhism—perhaps some Nâga king. But who the Nâgas really were is still problematical. They were probably aborigines of the Dekhan, and may have left a trace of their name in 'Nâgpur.'

On the other side is a porch with two pillars and pilasters in front, which Mr. Fergusson supposes, and probably correctly, was a *châvaḍi* or place of rest for pilgrims. It has a room at each end, about 10 feet by 8 feet 4 inches. The capitals of the pillars in front of it are richly wrought with bunches of mangoes at the corners, and of grapes, (or the custard-apple), in the middle of the capitals. On the right of the main entrance is a sculpture of Buddha with his alms-bowl and a woman pushing her little boy forward to put something into it. This is the same scene as is painted on the left of the shrine-door of Cave XVII.

On each side the great arch is a large figure in rich head-dress;—that on the left is Kubéra—the god of wealth—a great favourite with the Buddhists (as with many who are not). The figure on the right is very nearly the same. Many Buddhas sitting or standing occupy compartments in the façade and at the sides of it.

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[1] See wood-cut in Fergusson's *Hist. of East Architecture*, p. 125.

Over the whole façade of this Chaitya temple projects a bold and carefully carved cornice,—broken only at the left end by a heavy mass of rock having given way. In front has been an enclosed court, 33 feet wide by 30 feet deep, but the left side of it has nearly disappeared.

The style of ornamentation on the pillars and other parts of this cave so strongly resemble those of No. I as to render it very probable that they were excavated about the same age,—not likely before the middle of the sixth century.

The Painting in Cave XIX.

This cave contains many painted Buddhas in the aisles and a few others with figures of Chaityas still remain in the roof. The roof of the front aisle contains some exquisite panels, and those of the side aisles are painted in a rich-floriated pattern.

In the chapel to the right of the front are some fragments of painting, especially on the roof.

CAVE XX.

Cave XX. is a small Vihâra with two pillars and two pilasters in front of its verandah. One pillar is broken, but on each side of the capitals there is a pretty statuette of a female under a canopy of foliage. The roof of the verandah is hewn in imitation of beams and rafters. There is a cell at each end of the verandah and two on each side of the hall,—which is 28 feet 2 inches wide by 25 feet 4 inches deep, and 12½ feet high, and has no columns. The roof is supported by the walls and front of the antechamber, which advances 7 feet into the cave, and has in front two columns in antis, surmounted by a carved entablature filled with seven figures of Buddha and attendants. On the sides below are a *Nâga dwâra-pâla;* then a man and his wife with a *pankhâwâlî* and another attendant; and above, a tall female standing on a *makara* under foliage, with an attendant. The attendant on the right side is a male standing on a tortoise. Behind, on the left, is Buddha and attendants in a niche. The statue in the shrine was known to the Bhills as Matsyendranath. It has probably been painted red, and is attended by two large figures of Indras, each with some round object (a cocoanut?) in his left hand, with great tiaras, and bearing *chaurîs*; while on the front of the seat, which has no lions at the corners, are carved two deer as *vâhana*, with a *chakra* between them. The ornamentations over the cell-doors remind one of the similar carving at Ghatoṭkachh.

Painting in Cave XX.

Bits of the roof decoration and its general pattern can be made out, but the wall-paintings have all disappeared, only small fragments of the plaster remaining to show that this cave was all painted at one time.

CAVE XXI.

From the last cave we pass on for a considerable distance along the face of the scarp to No. XXI. Its verandah has fallen away, but the elaborately-carved pilasters at each end, in the style of Cave I, indicate that it was probably finished with the same richness of ornamentation. At each end is a neat open chapel like those in Caves I and II. The hall is 51½ feet wide by 51 feet deep, and has

chapels with pillared fronts in the middle and at the back ends of the side aisles,—each leading into an inner cell; and besides these there are four other cells in each side wall. The fronts of the chapels in the back wall are surmounted by friezes with some good carving and devices.

The roof of the hall is supported by twelve columns, ornamented in a style similar to those in Cave II. The entrance to the adytum is unfinished, and the image sits cross-legged in the *dharma-chakra mudrâ*, has long ears, and is attended by *chaurî*-bearers—the right side one unfinished below—with high, ornate tiaras, and perhaps represent Indras. Above are *Vidyâdharas*.

The Painting in Cave XXI.

Large pieces of the roof painting in the front and back aisles are still pretty distinct, the blues being as fresh as they were a thousand years ago; geometrical patterns having a preponderance. The soffits of the brackets are decorated with two bands of brick-red with flowers in them in white and brown.

Of the roof of the central hall a portion of painting is still left, but scarcely more than the pattern,—the colours having peeled off or faded.

On the left wall are a few figures of Buddha and to the left of them two very fair female figures.

Probably the walls of this cave never were all painted; portions of smooth plaster remain apparently never touched by the brush.

CAVE XXII.

The next is a very small Vihâra, about 16½ feet square and 9 feet high, with four unfinished cells, no window, a very pretty door, and a narrow verandah, of which both the pillars are broken,—ascended to by two steps. The sanctuary opens directly from the cave, and contains an image with its feet on the lotos, the Buddhist emblem of creative power. On front of the *siñhasana* or seat is the *chakra*—the *chinha* or cognisance of Śâkya, with two small deer as *vâhana* or supporters, and worshippers on each side. The *chaurî*-bearer on the left is Padmapâni, and on the right is another attendant with curled hair—perhaps Indra.

On the right side, below the painting and inscriptions, is a sculpture of Buddha squatted on the lotos with *chaurî*-bearers, and above his head two little *devas* holding up a crown. On the other side of the shrine a pair of standing figures are only roughly blocked out.

Painting in Cave XXII.

A fragment on the roof at each end of the back wall has been painted; and on the right side a piece on the back wall and a little on the right side wall near the back, with three figures of Buddha on the lower portion of it.

On the upper part of the wall on the right side of the shrine are seven painted Buddhas, each under his Bodhi tree and their names painted beneath,—

Vipaśvi. Śikhi. Visvabhu...Kanakhamuni. Kaśyapa. Śâkya-Múni. Maitreya. The missing name being Krakuchanda or Kakusaṇda, the first Buddha of the present Kalpa or regeneration of the world; for the Buddhists believe that the world is destroyed and regenerated at the end of immensely long periods or Kalpas; and that each Kalpa has one or more Buddhas;—

thus in the third past regeneration, Vipaśvi was the Buddha, in the last Śikhi and Visvabhu; and in the present Krakuchanda, Kanakamuni, Kaśyapa, and Śákya Mûni or Gautama, have already appeared as Buddhas, whilst Arya Maitreya, the last, is yet to come five thousand years after Śákya. These are also known as the *manushya* or earth-born Buddhas. Below these names is painted in one line, an inscription, which reads,—

"The charitable assignation of S'ákhya Bhikshu...May the merit of this...be to father and mother and to all beings...endowed with beauty and good fortune, good qualities and organs, the bright...protectors of light...thus become pleasing to the eye."

CAVE XXIII.

This is another twelve-pillared Vihâra, 50 feet 5 inches wide by 51 feet 8 inches deep and 12 feet 4 inches high. The four columns of the verandah are almost perfect. They have bases, $2\frac{3}{4}$ to 3 feet square; the shafts are circular, the end ones fluted,—and on the torus of the capital are four dwarfs, upholding the corners of a square abacus or tile under the brackets. The door has small *dwârapâlas*, canopied by the many-hooded snake. There are chapels at the ends of the verandah and of the left aisle, but the sanctuary is only commenced.

There is no trace of painting in this cave.

CAVE XXIV.

Cave XXIV is quite unfinished, but was evidently intended for a large Vihâra, $73\frac{1}{4}$ feet wide and 75 feet deep, with twenty pillars, and, if completed, would probably have been one of the most beautiful in the whole series. The verandah was long choked up with earth, and of its six pillars only one is now standing; the rest appear to have fallen down within the last thirty years. The bracket capitals still hang from the entablature, and the carved groups on them are in the best style of workmanship. In two of the capitals and in those of the chapels at the end of the verandah, the corners are left above the torus, and wrought into pendant scroll leaf ornaments. The work on the doors and windows is elaborate. Inside, only one column has been finished.

Here we learn how these caves were excavated by working long alleys with the pick-axe into the rock and then breaking down the intervening walls except where required for supporting columns. There is some sculpture in an inner apartment of the chapel outside the verandah to the left, but much in the usual style.

CAVE XXV.

This is a small Vihâra higher up in the rock, with a verandah of two pillars; the hall is 26 feet 5 inches wide by 25 feet 4 inches deep without cell or sanctuary. It has three doors; and at the left end of the verandah is a chamber with cells at the right and back. In front is an en closed space, about $30\frac{1}{4}$ feet by 14, with two openings in front, and a door to the left leading on to the terrace of the next cave.

CAVE XXVI.

This is the fourth Chaitya-cave, and bears a strong resemblance to Cave XIX. Its sculptures, if somewhat monotonous and in some few cases inferior in

design and execution, are far more numerous and more elaborate than in any other cave of the series. The work may belong to about the middle of the sixth century of our era. It once had a verandah along the whole front, supported by four columns, of which, portions of three still remain, and at each end of the varandah there was a chamber with two pillars and pilasters very like those in the left side chapel of Cave III at Aurangâbâd. The Court outside the verandah has extended some way right and left, and on the right side are two panels above one another containing the litany of Avalokitêśvara, similar to that in Cave IV., and to the right of it is a standing figure of Buddha in the *aśiva mudrâ*,—holding up the right hand—in the attitude of blessing. One of these panels, however, is much hidden by the accumulation of earth in front of them, and the other is entirely concealed by it. Over the verandah, in front of the great window and upper façade of the cave, here was a balcony, about 8¼ feet wide and 40 feet long, entered at the end from the front of the last cave. The sill of the great arch was raised 2¾ feet above this, and at the inner side of the sill, which is 7 feet 2 inches deep, there is a stone parapet or screen, 3¾ feet high, carved in front with small Buddhas. The outer arch is 14¼ feet high, but the inner one from the top of the screen is only 8 feet 10 inches. The whole façade outside the great arch, and the projecting side-walls at the ends of the balcony, have been divided into compartments of various sizes sculptured with Buddhas. On each side the great arch is a seated figure of Kubêra, and beyond it, in a projecting alcove, is a standing Buddha. On the upper parts of the end walls of this terrace there is, on each side, a figure of Buddha standing with his *śelà* or robe descending from the left shoulder to the ankle, leaving the right shoulder bare: these figures are about 16 feet high. Under the one on the left is an inscription (plate XXI) in two lines, reading thus,—

[१] देयधर्म्मोयंशाक्य भिक्षोर्भदन्तगुणाकरस्य यदत्र पुण्यं तद्भवतु मातापितरं पुर्व्वङ्गमं क्रि (कृ) त्वा

[२] सर्व्व सत्वेभ्य अनुत्तर ज्ञाना वाप्तये.

The projecting cornice above is unfortunately almost entirely broken off.

There is an inscription, on the left of the front of this cave, which was translated by Dr. Bhau Dâji. It contains but little historical data, being merely a string of praises of the Sugatas or Buddhists and of Bhavvirâja, the minister of Asmakarâja, and of his son Dêvarâja, who constructed the temple. It has been transliterated anew by Bhagvanlâl Indraji, and runs thus:—

(१) जयति लोकहितावहितोद्यतो-हिसुखान्तकरः परमार्थवित् त्रिविधनिर्म्मलसर्वगुणोदयो मू [षितमी : ?] करुणामलचान्द्रिकः

(२) पुनरपि[1]मरणादि येन सम्यक्षिवमजरामरधर्म्मता च लब्धा शिवमभयमननालयं गतोपि प्रशमपुरं जगतां करोति चार्त्थं

(३) ततो नमस्कारगुणाभिधानं भवत्यवन्ध्यं विपुलं महार्थं प्रदत्तमेकं कुसुमं च यत्र स्वर्गापवर्गाख्यफलस्य हेतुः

(४) अत इह विदुषा तथागतेषु प्रथितगुणाधिकलोकवत्सलेषु कृतमनुसरता जनेन कार्य्या द्रवकरुणाहृदयेष्वती

(५) वभक्तिः देवा निरस्तविजयास्सविपत्तिकत्वाच्छापेन शंभुरपि काचरलोचनो भूत् कृष्णो वशोपि वशमापतितोन्तकस्य तस्माज्जयन्ति

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[1] Read वि.

(६) सुगता भयविप्रमुक्ताः स्थविराचलेन मुनिना शासनमुद्भावयकृतज्ञन[2] क्रितकृत्येनापि[3] स त शैलगृहं कारितं शास्तुः

(७) प्रागेव बोधिसत्वैर्भवसुखकामैश्च मोक्षकामैश्च संविद्यमानविभवैः कथन्न कार्य्या भवेत्कीर्तिः यावत्कीर्तिर्ल्लोके तावत्स्वर्गे

(८) षुमोदति च देही चन्द्रार्क्ककालकल्पा कार्य्या कीर्तिर्म्महीध्रेषु अनेकजन्मांतरबद्धसौहृदं स्थिरं-कृतज्ञं सुधियं विपाश्चितम्

(९) सुरालुराचार्यमतेषु कोविदं महानुभावाश्मकराजमंत्रिणम् लोकज्ञमेकान्तसमन्तभद्रं सर्व्वार्था नामर्थकरं सुवाचं गुणोन्नतं प्रश्रय

(१०) नम्रमूर्तिं ख्यातिं गतं सच्चरितैः पृथिव्यां दण्डसाध्यानि कार्याणि व्यायामैकरसान्यपि य स्साधयति साम्नैव नृपतेर्म्मन्त्रिपुङ्गवः इत्थं

(११) भूतोस्य पुत्रोपि देवराजो धुरन्धरः पित र्य्युपरते येन पदमुन्नामितं गुणैः तं भव्विराजमुद्दि श्य मातापितरमेवच भिक्षुणा बुद्धभद्रेण

(१२) कारितः सुगतालयः आगम्य धर्म्मदत्तञ्च भिक्षुं सच्छिष्यमेव च भद्रबन्धुमिदं वेश्म ताभ्य निष्पादितं च मे यदत्र पुण्यं तत्तेषां

(१३) जगतां च भवत्विदं सर्व्वामलगुणध्यातमहाबोधि फलाप्तये यो बुद्धशालनगतिं समबुध्य जातो भिक्षुर्व्वयस्यभिनवे भिजनोपपन्नः

(१४) बहुव्रतः शीलविशुद्धचेता लोकस्य मोक्षाय कृताधिकारः न संसारापन्नं शुभमपितु किञ्चि च्छुभकरं विपाकी दिव्यो

(१५) —ह्य — — चनियमा — — — लोकार्त्थाय प्रसृत — — — पुण्यमहतां विपाको धीराण भवति सुखभोगाय

(१६) जगताम् — — — — वलभिर्न्नानाण्डजव्याहृते गोलाङ्गूलनिनादपूरितदरे प्राग्भावि — — — —

(१७) योगीश्वराध्यासिते वेश्मेदं ज — — — जनकभूत्यै प्रतिष्ठापितं पूर्व्वाऽपिचेयं तेनैव द्रिब्धा-चार्येण सौगतिम् लोकचिन्तामुपादाय — — — — — — — — — — — — — — — —

Besides the central door, there is a smaller side one into each aisle. The temple is 67 feet 10 inches deep, 36 feet 3 inches wide, and 31 feet 3 inches high. The nave—besides the two in front, has twenty-six columns, is 17 feet 7 inches wide, and 33 feet 8 inches long to the front of the *Chaitya*; the pillars behind the dahgoba are plain octagons, with bracket capitals, and the others somewhat resemble those in the verandah of Cave II, they are 12 feet high, and a four-armed bracket dwarf is placed over each capital on the front of the narrow architrave. The frieze projects a few inches over the architrave, and is divided into compartments elaborately sculptured. The stone ribs of the roof project inwards, and the vault rises 12¾ feet to the ridge pole.

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[2] Read त्कृ. [3] Read कृ.

The body of the *Chaitya* or *Dahgoba* is cylindrical, but a broad face has been left on the front, carved with pilasters, cornice, and maṇḍapa top, and in the centre is a Buddha sitting on a *siñhâsana* or throne with lions upholding the seat, his *śelâ* reaching to his ankles, his feet on a lotos upheld by two small figures with *Nâga* canopies, behind which, and under the lions, are two elephants. The rest of the cylinder is divided by pilasters into compartments containing figures of Buddha standing in various attitudes. The dome has a compressed appearance, its greatest diameter being at about a third of its height, and the representation of the box above is figured on the sides with a row of standing and another of sitting Buddhas; over it are some eight projecting fillets or tænias, crowned by a fragment of a small stone umbrella. The aisles of this Chaitya contain a good deal of sculpture, much of it defaced. In the right aisle there are large compartments with Buddhas sculptured in *alto-rilievo*, with attendants; their feet rest on the lotos upheld by *Nâga*-protected figures with rich head-dresses, and others sitting beside them. Over the Buddhas are flying figures, and above them a line of arabesques with small compartments containing groups.

On the left wall, near the small door, is a gigantic figure of Buddha about 23 feet 3 inches in length, reclining on a couch. This represents the death of the great ascetic. "It is," says Fahian, "to the north of Kusinara" (probably Kusia, between Betiya and Gorakhpur) "betwixt two *sâl* trees on the bank of the river Hiranyavati (probably the Gandak) that the 'Illustrious of the Age,' his face turned to the north, entered *nirvâṇa*. There where Subhadra long after obtained the law, and where they adored for seven days in his golden coffin the 'Illustrious of the Age;' there where 'the hero that bears the diamond sceptre' (Vajrapâni) let go the golden pestle, and where the eight kings divided the *sariro* (or relics), in all these places they established Sangharâmas or monasteries which exist to this day." The visitor will observe a tree at the head and another at the foot of the figure, and Ananda, the relative and attendant of Buddha, standing under the second. This figure has also its face turned to the north. "In a great chapel erected at Kusinara," says Hiwan Thsang—writing about A. D. 640—is a "representation of the *nirvâṇa* of the Tathâgata. His face is turned to the north, and hath the appearance of one slumbering."

Above the large figure are several very odd ones, perhaps representing the *dêvas* "making the air ring," as the legend says, "with celestial music, and scattering flowers and incense." Among them is perhaps Indra, the prince of the thirty-two *dêvas* of Trayastrinsha, on his elephant. In front of the couch are several other figures, his disciples or *bhikshus*, exhibiting their grief at his departure and a worshipper with a flower in his hand and some little offerings in a tray. Farther along the wall, beyond a figure of Buddha teaching between two attendants—a Bodhisattva on the left and perhaps Padmapâni on the right—there is a large and beautiful piece of sculpture that has perplexed every one who has attempted to explain it (Plate XX). It is the trial of Buddha by Mâra.[1] To the left a prince, Mâra, stands with what appears to be a bow and arrow in his hands and protected by an umbrella, and before him—some

[1] The following is a Sinhalese account of this scene:—

"The dêva Wasawartti-mâra reflected thus: 'This is the day on which Siddhârtha will become Buddha; but I must go and endeavour to prevent it, I have been trying for the space of six years to overcome him, but have not been able; if this opportunity be lost, no other will be presented.' He then struck the great drum called *Wasawartti-ghôsa*, and all the *Dêvas* and *Brahmas* on hearing its sound, trembled with fear and shut their eyes; but to the prince it was as the rolling of the *timbili* drum, struck in seasons of festivity. It was a sign to him that Mâra would come to do battle, and as he knew who would be the conqueror, and that by this means his prowess would be

sitting, others dancing, are a number of females, his daughters Tanhâ, Ratî, and Rangâ with richly-adorned head-dresses. A female beats three drums, two of which stand on end which she beats with one hand and the other lies on

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proclaimed to the world, he sat in peace, undisturbed. When the retinue of Mâra heard the sound of the drum, they concluded that their lord was about to fight some battle, and therefore gathered around him, all carrying weapons. The *Dêva* mounted his elephant *Grimékhala*, 150 yojanas high; and as he knew that he would not be able to conquer with one weapon alone, he made unto himself 500 heads, with 1,000 red eyes, and 500 flaming tongues; he had also 1,000 arms, in each of which was a weapon, and yet no two of these weapons were alike. As he knew that the task he had undertaken would be difficult to accomplish, from the power and wisdom of his opponent, he concluded that it would be better not to approach him in front, lest he should be seen from afar, and the mind of the prince be prepared for the attack; it might be that if he approached from behind and made a noise, Siddhârtha would look to see what was the matter, which would be the proper moment in which to seize him. He therefore proceeded stealthily to the western side of the *sakwala-gala*. The army that accompanied him extended on every side 164 miles, and its weight was sufficient to overpoise the earth. No two of the warriors had the same appearance; they assumed the most frightful forms, appearing like lions, tigers, panthers, boars, bears, buffaloes, bulls, Nâgas, Garundas, Polongas, and Pimburas; all with hideous faces; the snakes stretched out their necks; other animals tore up trees by the roots; they rolled round their heads, struck each other as if in mortal combat, made mouths in the middle of their bodies, from which they put out their tongues and caused dirty saliva to exude, chased each other hither and thither, manifested various kinds of evil dispositions, brought terror upon all who saw them, and extended themselves from the *sakwala-gala* to the Bô-tree, without any intermediate vacancy.

When the *Dêvas* heard the noise of the army as it approached the tree, they all fled from the 1,000 *sakwalas*. Kalana who had come to dance in the presence of the prince, and sing hymns in his praise, accompanied by 60,000 Nâgas, descended 8,000 miles into the interior of the earth, to the Nâga-loka-Manjarika, on arriving at which, he covered his face with both hands, and cried out, 'Alas! the glory of Siddhârtha will this day be extinguished!' and having said this, he fell flat upon his couch, with his face downwards. Then the *S'akras* of the 10,000 *sakwalas* threw down the shells that they held in their hands, and fled away; but Sujampati, the S'akra of our own favoured *sakwala*, because he was born here, and had the power resulting from great merit, and was moreover very courageous, did not leave his place; nor did he throw down his shells; mounting to the summit of the *sakwala-gala*, he stood looking towards the Bô-tree. Thus also the Sujâma and Santusita dêvas of the 10,000 *sakwalas*, throwing down whatever they had in their hands, fled away. The Sahampati Mahâ-Brahmas of the 10,000 *sakwalas* fled away in like manner, after they had struck their umbrellas, like so many moons upon the summit of the *sakwala-gala*.

When the prince perceived that all the *dêvas* had fled, without any exception, he still remained unmoved as the rock Mahâ-Mêru, and fearless as the king of the lions when he sees a herd of elephants. Then seeing the army of Mâra coming towards him, he thought thus: 'This great army comes to fight against me alone; my parents are not here, no brother is with me, nor is any one else present to assist me, therefore the *pâramitâ* of Truth, that I have kept perfectly during four *asankyas* and a *kaplaksha* must be to me as a mother; the *pâramitâ* of Wisdom must be to me as a father; my knowledge of the *dharmma* must be to me as an assisting brother; my *pâramitâ* of kindness must be to me as most excellent friends, my firm faith must be to me as a beloved parent; my *pâramitâ* of patient-endurance must be to me as a helping son; these six relatives have continually preserved me until now, not leaving me for a single day or hour; therefore my relatives that are as my life are here: the thirty *pâramitâs* that I have kept continually until now, without any intermission, shall this day be as thirty warriors to protect me, and thus I have powerful defenders, the thirty-seven great virtues of the Buddhas are my nobles; the countless assemblage of my observances is as a powerful army. This powerful army of my observances will not leave to-day. My profound endowments will be to me as a deep fosse, my renowned benevolence will be to me as water filling it, and with this fosse around me the approach of my enemies shall be prevented. My *pâramitâs* shall be to me as bricks for the building of a strong wall, so high that it shall touch the *Brahma-lôka*; and this wall shall keep off my enemy Mâra when he approaches. The four great duties, *Chatuphari-sudhi-s'îla*, that I have constantly attended to, shall be as gates; the four observances of the senses *indrasangwara-s'îla* shall be as four trusty servants, who shall stand as wardens; and my wardens will not to-day open the gate to my enemies, but will protect me. This my throne shall be to me as the place of honour; this my illustrious Bô-tree shall be to me as a triumphal canopy and these two assistances, that have been produced by my own power, will not leave me to-day.' Thus the prince was encompassed by his *pâramitâs* as by a fortification; and by his obedience to the precepts as by a city surrounded with a wall and well defended; and he was therefore without fear.

At this moment Mâra came behind the tree, but he was not able to approach it, on account of the splendour proceeding from the body of Siddhârtha, so he caused a mighty wind to arise, that he

its side while she almost sits on it and beats it with the other hand. Mâra again sits at the right side, disappointed, at his failure. Several of the faces are beautifully cut. Above are his demon forces attacking the great ascetic sitting under

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might hurl him into the next *sakwala ;* and a violent wind it was, as it tore up rocks twenty or thirty miles in size, threw down great trees, and blew as at the end of a *kalpa;* yet as it went and came, not even a leaf of the tree was shaken; not even the corner of his rope was disturbed, nor was a single hair of his head at all moved; like a gentle and agreeable breeze it refreshed him, did homage to him, and passed away. Then Mâra, that he might see into what *sakwala* the prince was blown by the storm, mounted to the top of the Udayagiri rock; but when he saw his body still resplendent as the orb of the sun, he became angry as a stricken serpent, and thought within himself, 'I will cause a thick rain to fall and destroy him by the force of the water'; intending to cause a rain like that which falls at the end of *kalpa.*

By his great power, Mâra caused a hundred and a thousand clouds to arise, and spread in the ten directions the noise of a thunder-storm; a hundred lightnings played, rain-drops fell, in size like a palm tree, ploughing the earth, and bearing along many trees; but when it approached Siddhârtha, it did not wet even the hem of his robe; it was refreshing to him, as it fell like a shower of water lilies, did him honour, and went away, Mâra again looked to see whether he had given up the desire to become Buddha, or to see into what ocean he had been driven by the force of the stream; but when he saw the renowned mouth of the prince, shining like a full moon, he became angry as a goaded elephant, and he thought, 'I will now destroy him by crushing him to pieces,' intending to bring upon him a shower of rocks. He therefore hurled through the sky a hundred thousand burning mountains, twenty or thirty miles in size; but when they approached the prince, by the power of his obedience to the precepts, they were converted into garlands of sweet flowers, and arranged themselves in order around him, like a floral offering."

Then follow showers of weapons, burning charcoal, fiery ashes, burning sand, hot filth, and four-fold darkness,—all with like effect:—

"Thus these nine dangers, wind, rain, rocks, weapons, charcoal, ashes, sand, mud, and darkness did no harm whatever to Siddhârtha, but were converted into offerings. When Mâra perceived this as he was unable to approach the prince, he said angrily to his army from a distance, 'All of you, seize Siddhârtha, pierce him, cut him, break him to peices, grind him to powder, destroy his desire to become Buddha, do not let him escape.' Saying this, he mounted his elephant *Girimêkhala;* and brandishing his formidable discus on every side, he approached the prince, and threw it towards him. Were this weapon to be thrown against Mahâ-Mêru, it would cleave the mountain in twain as if it were a bambu; were it cast into the ocean, its waters would be dried up; were it hurled into the sky, it would prevent the falling of rain for twelve years; but though it has such mighty energy it could not be brought to approach the prince who was seeking the Buddhaship; through his great merit it rose and fell in the air like a dry leaf, and afterwards remained in splendour above his head like a canopy of flowers. The warriors of Mâra meanwhile said to each other, 'It is to no purpose now to look for Siddhârtha, as he is undoubtedly destroyed; never before this time did our divine master throw the discus; to look for him now would be useless;' yet after posing for a time a hundred thousand rocks, they hurled them in the same direction, which, however, became only like an offering of sweet-scented flowers. The *dêvas* who had remained hid among the *sakwala* rocks now lifted up their heads to see what was going on; and exclaimed in fear, 'This day the glory of Siddhârtha disappears; Mâra has thrown the discus!' But when Mâra saw that he could not shake the prince by the power of this formidable weapon, he went in front of him, burning with anger like the fire at the end of a *kalpa,* and rolling round his red eyes he took his thousand weapons into his thousand hands, and brandishing them before the prince he said, 'I will take thee by thy two legs, and hurl thee into the next *sakwala*; begone from my throne.'

When former Bodhisattvas received the Buddhaship, the Mâras who came to oppose them saw at once the glory of their sacred mouth (which extended to the *sakwala-gala*), trembled, and were overcome. But upon the present occasion, Mâra had an advantage not possessed by his predecessors in the same struggle.

For this there was a cause. In the *Wessantara* birth Bodhisattva gave away his children, Jali and Krishnajinâ, to the Brahman Jujaka, who beat them until they bled, and in other ways used them cruelly. On account of these hardships, Krishnajinâ looked up submissively in her father's face, weeping; at which he felt exceedingly sorrowful, from the strength of his parental affection, and began to consider whether he should not by force take his children again. It was on account of this hesitancy that Mâra now received power to approach the Bô-tree, and say with a tremendous voice 'Begone from my throne'! Notwithstanding this stern command, the prince had no fear; he answered with a smile, speaking in a sweet voice from his lotos-like mouth, 'Sinful Mâra! to gain this throne I have practised the *pâramitâs* during four *asankyas* and a *kaplaksha.* I am therefore the rightful owner of this throne. How canst thou possess it, who hast never accomplished a single

the Bodhi tree, with his right hand pointing to the earth (*Bhumisparśa mudrâ*) and the left in his lap, while the drum of the *dêvas* is being beat above.

The painting has now nearly all disappeared, though there are still some fragments on the roof of Buddhas painted of a yellow colour.

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pâramitâ ?' When he said this, Mâra became still more enraged, like a fire into which oil is poured, and replied, 'I have given more in alms than thou hast given; I have accomplished more *pâramitâs.*' The prince asked, 'Where are your witnesses ?' On which Mâra stretched out his thousand arms towards his attendant army, and said, 'Here are my witnesses !' Then the warriors replied, 'We are witnesses !' Lifting up their hands at the same time; and the sound was enough to cleave the earth; it was like the roar of the sea, and struck the *Brahma-loka.* Mâra proceeded, 'Oh, prince Siddhârtha; so great an army has become witness that I have accomplished the *pâramitâs;* that you have fulfilled them, produce a single witness.' 'Your witnesses,' replied the prince, 'are alive and partial; mine are not alive, and they are without any partiality;' and like lightning launched from a red cloud he stretched forth his hand from his robe. He said further, 'When it was announced by Dipankara Buddha that in due time I should become a Buddha, and I was reflecting on the accomplishment of the thirty *pâramitâs,* the ten thousand *sakwalas* cried aloud; and thou thyself didst say, Sâdhu ! Leaving out the other births in the *Wessantara* birth, when I was eighty years of age and determined to offer an alms; when I was eight years of age and determined to offer an alms; when I gave the elephants, and 700 of all the articles that I possessed, and went from the city to the rock of Wankagiri, and I gave my children, and my queen Mandri-dêvî, and the shower of water lilies fell; at these seven periods thou thyself didst cry out (in approbation), 'Why did not the earth cry out at the utterance of thy lying witnesses ?' At the same time he streched out his hand towards the earth; and the earth gave out a hundred and a thousand sounds at the same instant, like the striking of a drum the size of a *sakwala* with a stick the size of Mahâ-Méru. Then the earth opened, and mountains of fire rose up from the 136 hells, and the army of Mâra fled away with a great noise, like leaves driven by the wind, each in a different direction. They threw down their ornaments and weapons, and their outer garments; and covering their faces with both hands, without looking at their leader, they went off in great trepidation. The elephant, *Girimêkhala,* fell upon his knees, trembled with fear, threw down Mâra from his back, curled up his trunk and thrust the end into his mouth, put his tail between his legs, growled fiercely, and without looking at his master, fled away. When the *Déva* fell to the ground, bereft of his thousand weapons, he exclaimed, 'Oh, prince Siddhârtha, I perceive that thou art powerful, and that thou art glorious; thou hast fulfilled the thirty *pâramitâs;* I will proclaim thy courage to the world; I will proclaim thy power; forgive, forgive !' Three times did he make this exclamation, after which he fled to his own world; but being ashamed to look at his attendants he lay down and concealed his face.

The *dêvas* of this *sakwala* now called out to the *dêvas* of the next, 'Mâra is overcome, and has fled; our prince Siddhârtha is conqueror ! The *Nâgas* of this *sakwala* called out to those in the next; as well as the *Garundas,* and *Brahmas.* The *S'akras* of the 10,000 *sakwalas,* the *Mahâ-Brahmas, Nâgas, Garundas, Suparnnas,* and other beings brought celestial flowers and perfumes; assembling around the prince, they put their hands to their foreheads and made obeisance.

As Mâra was unable to bear the ridicule that the *dêvas* heaped upon him on account of his discomfiture, he arose from his couch, and came to a certain place in Jambudwîpa, where he assumed the appearance of a traveller; but his mind was still filled with sorrow, as he reflected that notwithstanding all his opposition, the prince had become a Buddha, and would in a little time preach the *bana,* by which many things would obtain *nirvâna.* Whilst indulging these reflections he made ten marks upon the ground, as there were ten things that were presented to his mind and as he tried to reckon up the many hundreds of thousands of ways in which he was inferior to Buddha, the marks were extended to twelve.

When Tanhâ, Ratî, and Rangâ, the daughters of Mâra, perceived that their father had vanished from the *dêva-loka,* they looked with their divine eyes to see whither he had gone; and when they had discovered the place of his retreat, they went to him in the snapping of a finger, and enquired why he was so disconsolate. Having learnt the cause, they told him to become cheerful, as they themselves would overcome the prince; and when Mâra replied that their attempts would be in vain, they said that there was no being whatever who could withstand their wiles even for a single moment; they then transformed themselves into 600 beautiful maidens of different ages, their dress being arranged in the most wanton manner. Approaching the prince, they praised the beauty of his person, and asked why he remained under the tree; had he no queen, or had he quarrelled with her, or was it to meet some one whom he loved that he had come to this spot ? But Siddhârtha remained unmoved. Tanhâ continued to praise his beauty, and to flatter him; and when this was to no purpose, she reminded him that at other times he had sought the enjoyment of what he now refused. But Buddha did not even look at the tempters, and after they had long tried to overcome him without effect, they fled away."—S. Hardy, *Manual of Budhism.*

NOTE.

KHOSRU II. (PARWIS) AND PULAKÊSÎ II.

After the above was in type I received from Mr. J. Fergusson a proof of a paper lately read by him before the Royal Asiatic Society, *On the Identification of the Portrait of Chosroes II. among the Paintings in the Caves at Ajanṭâ*,—which is so interesting historically, in relation to the age of some of the paintings in Cave I (No. 17, pp. 22 and 26), that I give the following long extract from it :—

"If we may assume," he says," for the present at least, that the person represented in these pictures is a Persian king, there are other reasons besides his date which would lead us to identify him with Chosroes (A.D. 591—628).[1] There is a class of late Sassanian coins, not unfrequently found in India, which have engraved on the face of them in good Indian Devanagari characters the name of Vasu Dêva. These coins all numismatists agree in assigning to Khosru II.,[2] and the fact of his using Indian characters on his coins shows that he—and he only apparently of Sassanian kings—had some intimate connexion with that country.[3] Taking all these facts together, I cannot but think that we are justified in assuming that the principal figure in these four pictures is meant to represent the great Chosroes; and if this be so there can be no manner of doubt but that the woman by his side is the fair Shirîn, so celebrated in eastern story for her beauty and adventures. She is the only woman, so far as I know, who appears in any of the bas-reliefs of the Sassanian kings in any part of Persia. She occurs, however, at Naksh-i-Rustam with the king and a third person, who may or may not be Ferhad.[4] At Takht-i-Bostan the same triad appear, but in greater state,[5] and this time without the least doubt who is intended to be represented. Curiously enough, in this last bas-relief Shirîn holds a vessel in her left hand, by no means unlike that held by one of the maidens in the picture. In her right hand she holds a ring with the Sassanian fillet. Her face, with that of all the principal personages in these bas-reliefs, has been too much damaged by the Mohammedans for the features to be made out, and, even if uninjured, it is extremely unlikely that we should be able to recognize in paintings by a foreign hand the features as portrayed by a native sculptor in a state representation of the Queen. At the same time it is necessary to point out that though all the four paintings at Ajanṭâ are certainly intended to represent the same persons, they can hardly be recognized by their likenesses. The best and finest is certainly (Mr. Griffiths's) No. 4, which we probably may assume to be the nearest approach to the Persian original they had to copy. No. 20 is certainly by an inferior artist, and No. 64 is still further removed from the perfection of the first. In it Shirîn's face and neck are represented as black, not the black of the complexions of other figures in pictures in the same cave, but a cold grey black, as if the artist had been using a dark ground or had employed some preparation of lead which had turned black. The features and dress are the same as on the other pictures, but it evidently had been entrusted to an inferior artist, to copy from the original design.

"In like manner, it is equally impossible to identify the portrait of the King in these pictures from any of the sculptured representations of him—there are no pictures—found in Persia. At Takht-i-Bostan, where there is no doubt as to the person represented, the countenance of the King has been so completely defaced as to render recognition impossible; but in one of the hunting-scenes, that on the right hand in the niche, the features are not so completely obliterated, and though the nose is gone, the burly form of the face, the short

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[1] I have been informed that in the Salle d' Apollon in the Louvre at Paris, there is an onyx cup, on which is engraved the portrait of a king, acknowledged to be that of Chosroes II., seated in the same attitude, and holding a cup in the right hand, as represented in this picture. I have not myself seen the cup, and have been unable to procure or gain access to any engraving of it; and am consequently unable to say how far it can be quoted as confirming the views expressed in this paper.

[2] *Ariana Antiqua*, p. 400, pl. xvii; Thomas's Prinsep, vol. i., p. 402 *et seq.*; vol. ii., p. 114.

[3] When I was writing my *History of Indian Architecture*, I saw Mr. Griffiths's paintings at South Kensington; but, as there were then no labels upon them, I assumed, erroneously, that they were copied from the roof of Cave No. XVII, which is considerably earlier than No. I, and consequently jumped to the conclusion—in a note, p. 157—that the king must be Bahram Gaur, whose visit to India and marriage with an Indian Princess is celebrated in Indian and Persian romances.

[4] Texier, *Armenie et la Perse*, vol. ii., pl. 133; Ker Porter, vol. i., pl. 19.

[5] Flandin et Coste, *Perse Ancienne*, vol. i., p. 9; Ker Porter, vol. ii., pl. 62.

beard, and the general contour of the whole,[1] so similar to what is represented at Ajanṭâ, that it may almost be assumed to be the same person. Even the head-dress[2] is similar though somewhat lower on the crown; though all this is now unfortunately so indistinct that if there were no other evidence it would be difficult to base any argument upon it."

"I had proceeded thus far in my investigations when Dr. G. Bühler happened to call. I showed him what I had done, and explained to him that the only remaining difficulty was to ascertain the name of the King, represented in the great fresco on the walls of this cave, who was receiving the Persian deputation. From Hiouen Thsang's description of India at that age, it appeared to me there were only three kings who were at all likely to be so portrayed. Either it must be S'îlâditya of Kanauj, or Dhruvasena or Batta of Valabhi, or Pulakêśi, King of Mahârashṭra. He immediately said it must be the latter. His friend Professor Nöldeke, of Strasburg, in translating Tabari from the Arabic, has found the name of that king in conjunction with that of Chosroes, so as to render it nearly certain that he is the king indicated, and he at once promised to procure me a translation of the paragraph in question. In due time I received a communication from him, which seems to me to leave no room for hesitation.

"When after his defeat in the battle at Nineveh the unfortunate king was dethroned and thrown into prison, his son Shiruyieh sought for some excuse for putting him to death, in order to succeed to the throne. For this purpose he drew up an indictment in eleven counts, detailing certain crimes of which he accused his father. The second of these, in the words of the Persian recension of Tabari, was 'That he had imprisoned the grandchildren of his father in order to prevent them creating a posterity, and had denied to them what God had permitted to man,'[3] alluding to the birth of Yezdegird as related in a previous passage (page 329). In answer to this the dethroned king pleads, 'that he did so because the astrologers had announced that, during the reign of a grandson of his, the kingdom of Persia would be destroyed, and that in casting his (Shiruyieh's) horoscope it was predicted that he himself should perish by the hand of his own eldest son, and he would consequently have been justified in putting him to death, but spared him from parental affection.' He then adds, in the Arabic version, 'Two years ago, Pulakêśi, King of India, sent to us, in the thirty-sixth year of our reign, ambassadors carrying a letter imparting to us various news, and presents for us, for you, and our other sons. He also wrote a letter to each of you. To you he presented—don't you remember it?—an elephant, a sword, a white falcon and a piece of gold brocade. When we looked at the presents and at the letters, we remarked that yours bore the mark 'Private' on the cover in the Indian language. Then we ordered that the presents and other letters should be delivered to each of you, but we kept back your letter, on account of the remark written on the outside. We then sent for an Indian scribe, had the seal broken, and the letter read. The contents were:—'Rejoice and be of good cheer, for on the day Dai ba Âdbar, of the thirty-eighth year of the reign of Chosroes, thou wilt be crowned king and become ruler of the whole empire. Signed, Pulakêśi.' But we closed this letter with our seal, and gave it into the keeping of our consort Shirîn."

"The thirty-sixth year of the reign of Chosroes corresponds with 18 June 625, to 17 June 626. Chosroes was dethroned on the 25th February 628 (Dai ba Adhar), and put to death a few days later. 'The story of the defence,' the Professor goes on to remark, 'made by Chosroes at his trial can hardly be considered as historical; but the fact that he received an embassy from an Indian king in 625 need not be doubted on that account. Tabari in this part of his narrative followed a Pehlvi work written shortly after the King's death, but before the Arabian conquest, as is evident from the style in which it is written, and from the in-

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[1] Ker Porter, vol. ii., pl 64. Whenever they represent the same person or thing, his delineations are to be perferred to either those of Texier or of Flandin and Coste.

[2] In the bas-reliefs at Shapur, representing the defeat of Valerian, the King Shapur holds his son Hormuzd by the right hand, and he is represented with a head-dress nearly similar to that worn by the King in this picture. Unfortunately Flandin and Coste (*Voyage en Perse*, vol. i., pl 49) mistake him for a Roman captive and put manacles on his feet, but both Texier (vol. ii., pl. 146) and Ker Porter represent him without these adornments, and with the crimped streamers of the Sassanians.

[3] Tabari, translated by Zotenberg, vol. ii., p. 334. All the incidents accompanying the dethronement and death of Khosru II. will be found narrated in Zotenberg's translation from the Persian recension of Tabari, vol. ii, p. 328 *et seq.*, though in less detail than in the Arabic version, and without the king's name.

timate acquaintance the author shows in all that concerns the King's affairs, in which he was evidently deeply interested.'[1]

"Of course, it is not contended that the letter which the messengers are presenting to the King in the fresco on the wall, is the identical letter alluded to by Chosroes.[2] Quite the contrary. The letter there represented is *from* the Persian *to* the Indian king, but taken together with the circumstances above narrated, may be considered sufficient to establish the fact that an active correspondence did take place at this time between the two kings and that there is at least no improbability that the King on the throne is Pulakêśi, and that the messengers really came from the unfortunate King Khosru the Second.

"That the messengers are Persians is nearly certain from their complexion and general appearance as well as from their costume, which is carefully contrasted with those of the Indians in the same picture. Whoever they were, they certainly are a people who inhabited the countries west of the Indus and south of the Hindu Kush, and who reached their destination on horseback, for their horses are shown in the picture.

"The most distinguishing feature in the costume of these messengers is the high conical caps they all wear. It is not, however, necessary to go back to the sculptures of Nineveh for examples of this form of head-dress, as Babu Rajandra proposes, as such are still worn by the Kurds, and other tribes in the north of Persia, at the present day.[3] In fact, their whole appearance and dress are such as leave almost no doubt of their nationality, and so far confirm the inferences to be drawn from the narrative of Tabari.

"Before going further it may be as well to remark that there are few dates in mediæval history so well established from inscription as the accession of Pulakêśi to the throne in 609-10,[4] and no fact more certain than that he was in the full plenitude of his power when Hiouen Thsang visited his court in 639-40. He certainly was, if not the most powerful, at least the second King of India during the last years of Chosroes' reign. His successful wars with Harshavardhana or S'îlâditya of Kanauj, then the paramount power in India, having placed him in exactly the same position that same Marâṭhas attained to just 1000 years later by the successful wars which S'ivaji and his successors waged against Aurangzeb and the Emperors of Delhi. Nothing is more likely than that Pulakêśi should have cherished a Persian alliance during a struggle for existance with his sovereign, who aspired to be Lord of the Five Indias.

"It may also be observed, as confirmatory of the above, that Ajanṭâ was situated within the limits of the kingdom of Pulakêśi; for, after visiting him at his capital—whether this was at Kalyâṇ, or more probably Bâdâmi—Hiouen Thsang remarks:—'Sur les frontiéres orientales du royaume, il y a une grande montagne'—'Anciennement il y avait un couvent qui avait été construit dans une sombre vallée, ses batimens elevés a ses salles profondes occupaient les larges ouvertures des rochers, et s'appuyaient sur les pics. Ses pavillons et ses tours a double étage étaient adossés aux cavernes et regardaient la vallée.'[5] It would be difficult to find words to describe more correctly the form and position of the caves at Ajanṭâ, and there only, for no other series is so distinctly in a valley. Generally the caves are situated on the faces of the hills, and visible on all sides. At Ajaṇṭa alone they are buried in a deep and secluded valley piercing the table-land.

"Unfortunately we are unable to judge of the personal appearance of Pulakêśi, as a more ruthless destroyer than the Moslem bigot has entirely removed from the wall the plas-

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[1] The name of the King in the codex is فرمسا. By another author, Dinawari, it is written فرمسا and with the diacritical points قرميسا QRMISA. The diacritical points, however, when used in writing foreign names, have no authority. We may, therefore, assume فرميشا PhRMIShA is intended, or, as the Arabs use *Ph* for the Persian *P* and *I* for the Persian *Ê* we must write his name PRMÊShA. At the same time as *R* and *L* are written with the same sign in Pehlvi, so is *R* to be taken as a false mode of expressing *L*. As *M* may be substituted for *K* (*Q*) in the Arabic, or in the Pehlvi, it follows that the name may be correctly represented in Pehlvi by PLKSA and read as Pulikês'a (Nöldeke).

[2] I am by no means sure that it is a *letter* which is intended in the painting.—J. B.

[3] Malcolm, *History of Persia*, vol. ii., p. 602.

[4] Burgess, vol. iii. of *Archæological Reports* of Western India, p. 132. Inscription translated by J. F. Fleet, Bo.C.S.

[5] *Memoires des Contrées Occidentales*, vol. ii., p. 151.

ter on which his countenance was depicted, and it cannot now be recovered.[1] But the general effect of the painted architecture of his palace, and the appearance of his court, still remain portrayed with a truthfulness that leaves little to be desired. In the centre of the picture the King is represented seated on a throne (*chârpai*), his elbows resting on a cushion, under a canopy, of very graceful form. In front of him, seated on the ground, is the graceful form of a woman bearing a *chaurî*, and right and left of the King are two other females, with similar symbols of royalty, and behind them two gigantic dwarpals or porters. On his right hand, on the ground, are two females, one of whom, at least, is playing on some musical instrument; and on his left hand, also on the ground, are four figures in front of the throne, two females and two men. The first of these, nearest the King, bears in his hands a tray, containing what I take to be the return presents and curiously enough among these is a little golden image of an elephant, which may be as likely a present for Pulakêśi to send to Shiruyieh as a living specimen of that animal. But against this theory it may be remarked that the white falcon mentioned in the text was certainly a living specimen of its class, and from the sculptures at Takht-i-Bostan we know that Chosroes had many elephants which he employed in hunting. All, therefore, that can be said is, that if there is any foundation for this theory, it is that the painter may have found it more convenient to introduce a golden counterfeit rather than a full-sized animal into the picture. The fair-complexioned figure standing up to the left of the throne may be the prime minister or vizier, but from the staff in his hand (gold stick), he more probably is only the master of the ceremonies. The other figures do not seem to have any special function, but altogether they make up a very graphic representation of what we can fancy an Indian Court to have been at the beginning of the seventh century of our era.

"I do not know how all this may strike others, but to me it seems to make out a very strong case for believing that the portraits on the roof of Cave No. I at Ajaṇṭâ are really those of Khosru II., surnamed Parwis, the Chosroes of the Greeks, and of his wife, the fair and celebrated Shirîn; and further, that the great fresco on the wall represents Pulakêśi, King of Mahârâshṭra, receiving an embassy from the Persian King, and dimissing it with the customary complimentary presents.

"If this is so, I need hardly add that it is by far the most satisfactory synchronism we have yet got out of these paintings, as it proves the date of the transaction represented on the walls, as one that took place 625–6, though the painting may be somewhat later, but would hardly have been painted after the death of the king in 628 A.D.

"It is almost equally satisfactory—if it can be established—to have contemporary portraits of two such celebrated persons, as the king who took Jerusalem and carried off the Holy Cross to Persia,[2] and of his wife, regarding whom, as Sir John Malcom says, '1,000 volumes have been written in her praise,' and she was certainly the most celebrated female in Eastern history since the time of Cleopatra and Zenobia, and, as far as the East is concerned, more celebrated than either of these great Queens."

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[1] When Dr. Bird visited Ajaṇṭâ, he is said to have cut out some twenty or thirty of the most interesting faces from these frescoes, with the intention of presenting them to the Museum at Bombay. But, as might be expected, they were so carelessly packed, that all except one or two were reduced to powder before reaching their destination. Whether this was one of these, or whether it was destroyed by some other British barbarian, cannot now be ascertained.

[2] It is rather a curious coincidence that six years ago I should have been asked by Dr. Tristram to restore the design of the façade of a palace of this same king, some fragments of which he had found to the eastward of the Dead Sea, during a journey which resulted in the publication of his book entitled *The Land of Moab* (Murray, 1873). To it the reader is referred for some further particulars regarding Ferhad and Shirin, though full details are only to be found in works especially devoted to Persian history.

PAINTINGS IN BAGH CAVE-TEMPLES.

The Caves of Bâgh, in the district of Râth in the south of Malwa, are less known than those of Ajaṇṭâ; and having been excavated in a soft sandstone, they are much ruined, several of them having fallen in altogether. Like those of Ajaṇṭâ they have been painted, and but for its occupation by Yogis, the only one that is fairly entire might have had its wall and ceiling paintings almost complete to the present day. They have been entirely covered with soot, however, and so are quite lost.

The third and fourth caves to the right are both very large, the first being a large square hall, and the other a long room with two rows of pillars from end to end of it. These two caves have had a single verandah about 220 feet in length, and it is on the back wall of this that the only considerable fragments are now left, exposed to all the vicissitudes of the weather.

In this long verandah beginning at the left side of the left door (or window ?) of the smaller cave, where the first fragments are distinct, and going to the left, we have—

I. Two men clothed to the neck,—*bhikshus*—seated among plantain trees with flower trays in their laps, talking. In front are trees and creepers, and below a *lotâ* with a cup inverted in the mouth of it; and beside it is what seems to be a stand, with clothes hung on it, and, at the foot, two water vessels, one on the other; to the left is a flagon and another *ghara*.

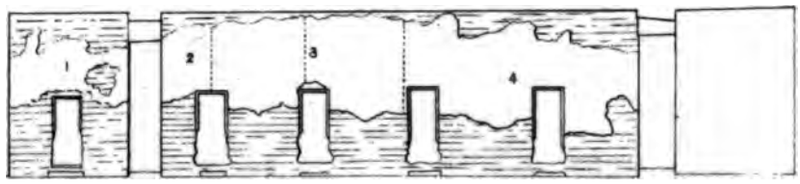
II. To the left again is the Aśoka tree; and then a palm with a creeper twisting round it. Facing this, are two red elephants and a white one with riders, and below the first is a man seated with some instrument in his hand and a blue scarf. In front of him is a man with a blue Nepalese sword, and below, or in the foreground of the white elephant, is a horse saddled with a man on the other side of it. Behind the white elephant is another with the points of the tusks painted blue and ridden by a man with an *ankuśa* with the side prong reverted; and behind him is a man in blue striped cloth, seated near the rump of the elephant. Below this is a large conventional gateway, from which the *sowâri* proceeds to the left. On the upper elephant is the driver and three women. The first and third clothed to their necks, the middle one with a necklace and a drum under her arm. On the lower elephant all three women have jewelled necklaces, and the middle one is the more clothed, and looks back to the third. This elephant is met by a man on a green horse.

In front of the upper elephant is a man with a long spear, and before him is another large elephant, and then the head of a white one advancing with his face turned nearly towards the spectator,—he is ridden by a man. Below is a man on horseback, and then a great man on an elephant with his *chattri* bearer behind him. His hair is done up in Persian fashion, in locks all round, looking in front like a modern school-girl and with a ball of his hair tied behind in a cloth like a chignon. He has no jewels. Beyond him is the conventional hill, behind which part of the procession seems to advance. From behind it, a man in blue clothing comes on a white horse, and in the foreground is another on a red horse, his hair in curls. In front of these are four more riders—one in blue, and below, another with his hair in curls. Then above to the left is a figure (man or woman uncertain) with flowers in the back hair and the umbrella borne over his (or her) head—wearing a white dress spotted with blue, and coming close

Plate I.

WALL ELEVATIONS OF CAVE I.

Page. 9.



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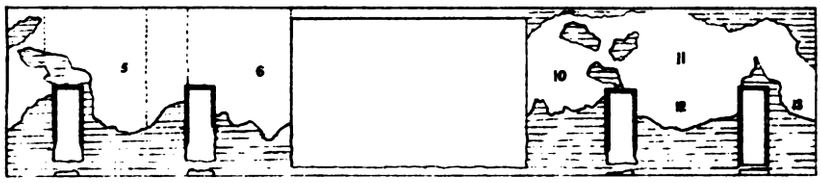
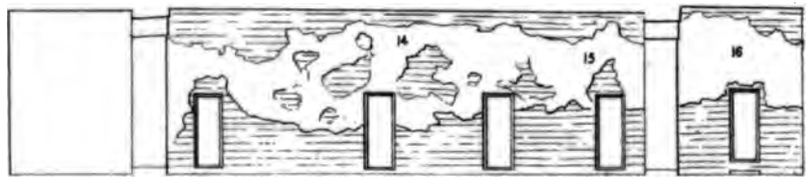
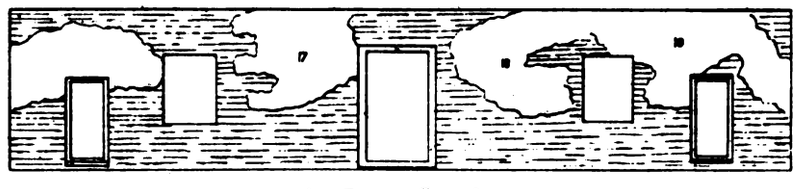


2 *Back wall.*



3 *Right side wall.*

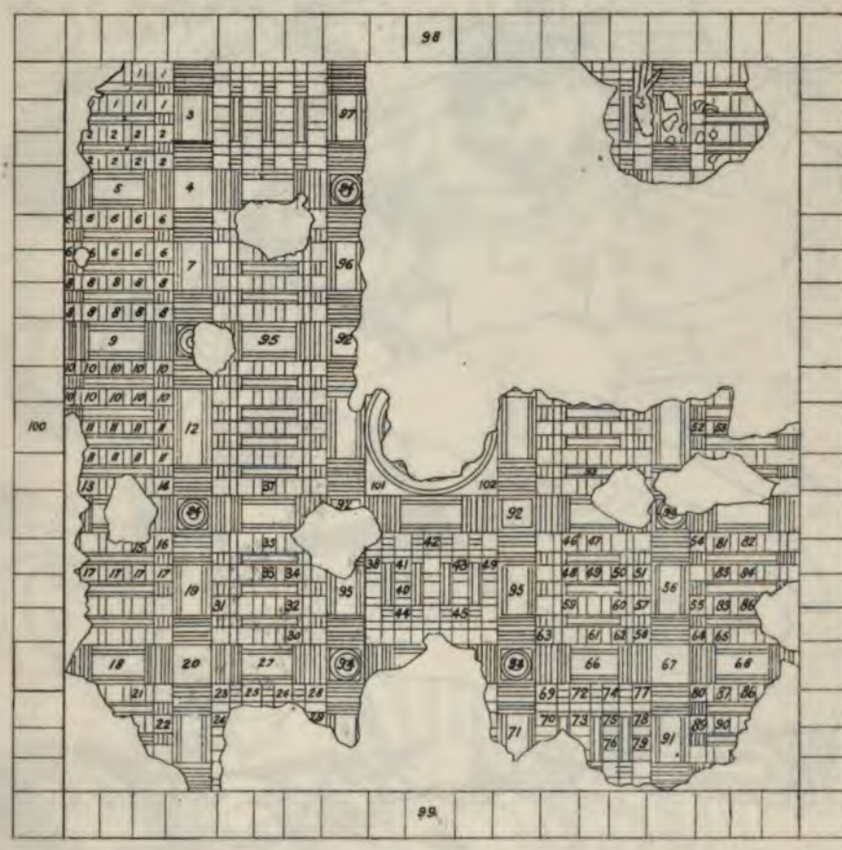


4 *Front wall, inside.*

Scale of 10 0 10 20 30 40 50 60 *feet.*

Photozincographic Office, Poona 1879.

H Cousens delt.



Front side.

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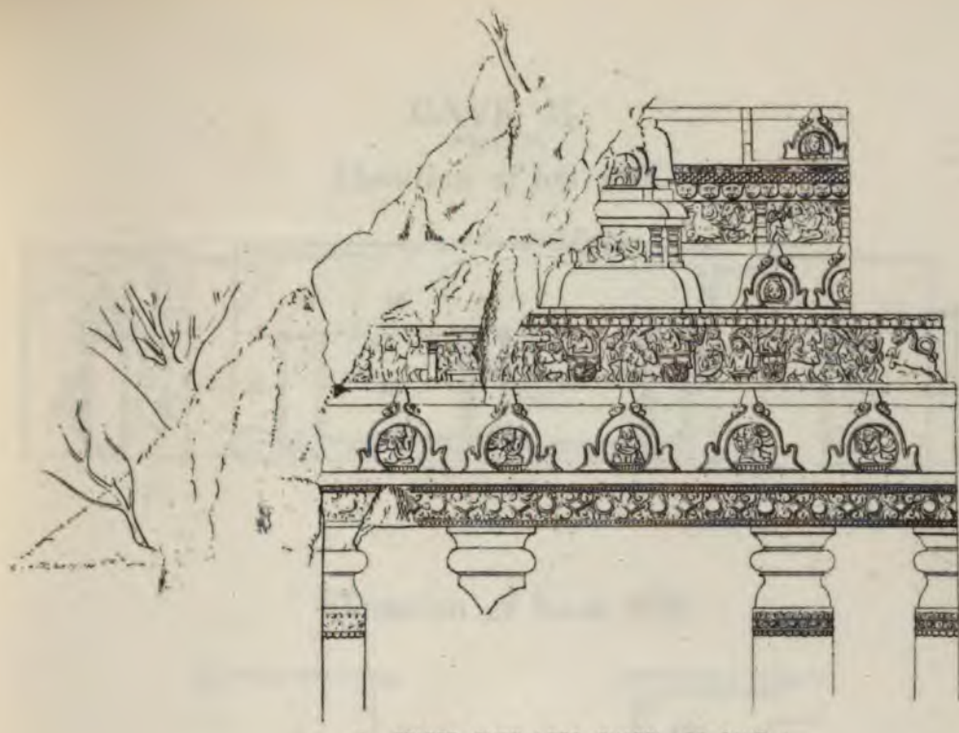
CEILING OF CAVE I.

Page. 25.

Govt Photozincographic Office, Poona, 1879.



1 FRIEZE OVER LEFT CHAPEL OF CAVE I.

page 6.

2 GROUP OF IRANIANS FROM CEILING OF CAVE I.

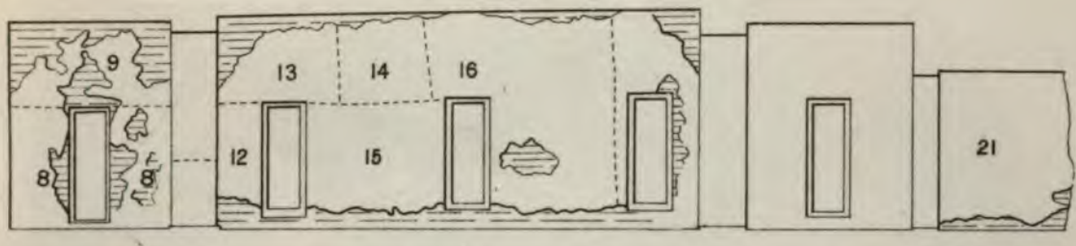
page 26.

Govt Photozincographic Office, Poona, 1879.

CAVE II

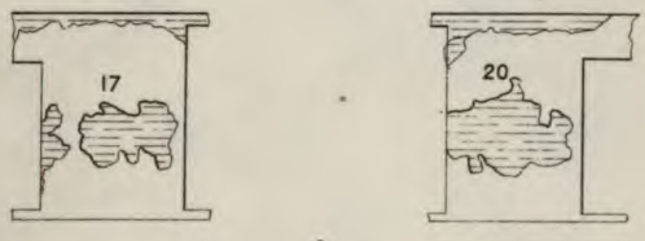
page 28.

Elevation of left wall



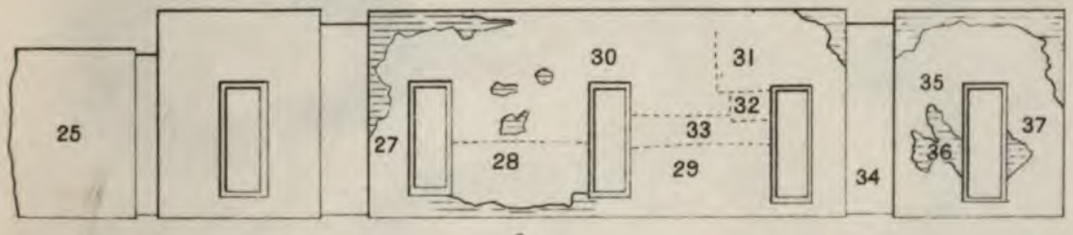
1

Elevation of back wall



2

Elevation of right wall



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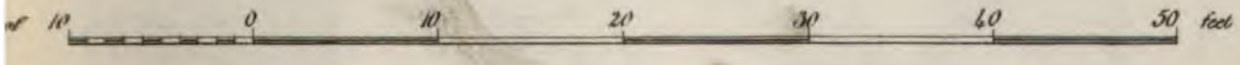
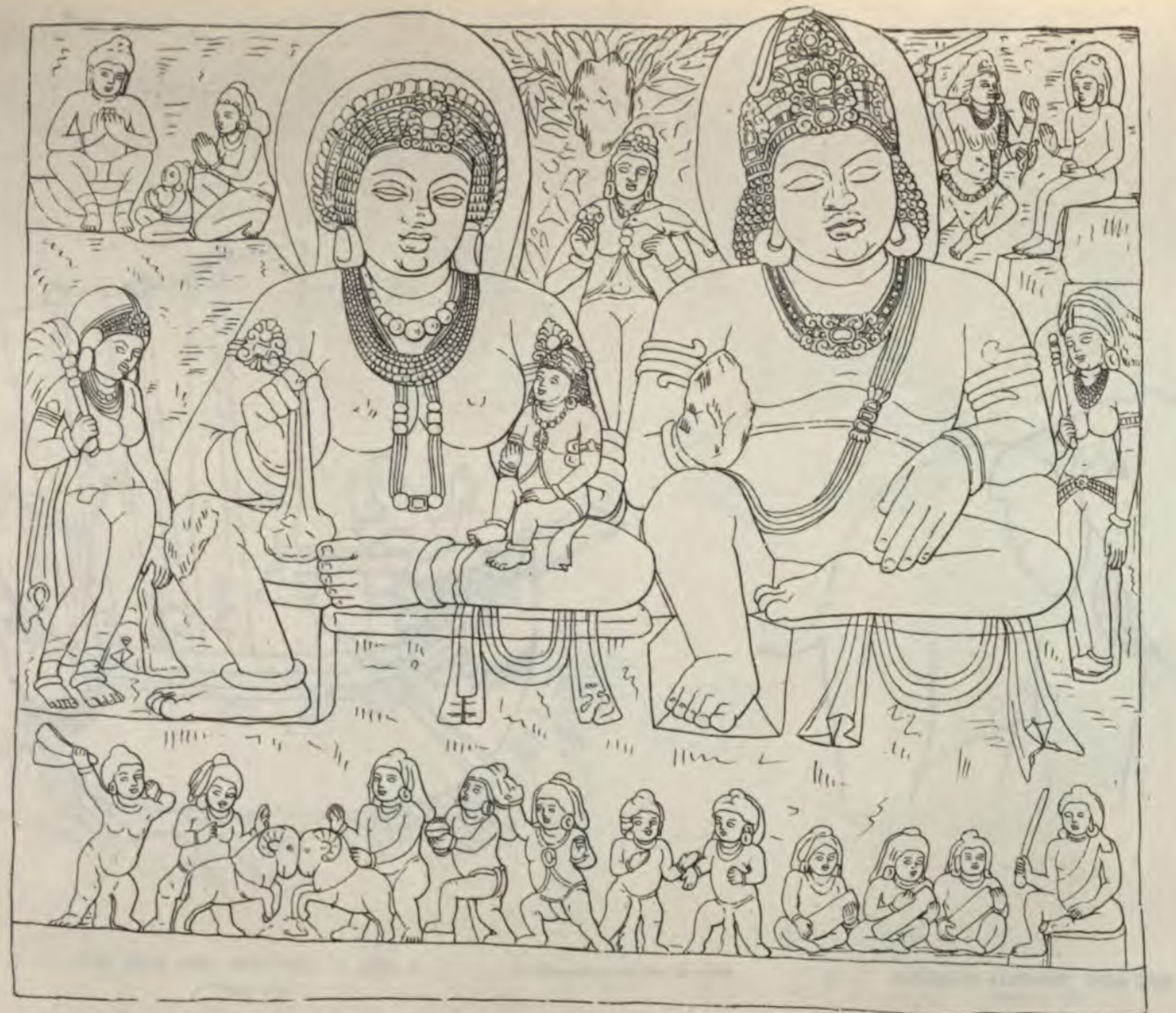


Photozincographic Office, Poona 1879

H. Cousens delt.



SCULPTURE IN ONE OF THE BACK CHAPELS OF CAVE II.

page 28.

Gov^t Photozincographic Office, Poona 1879

Jayrao Raghoba delt.

1 BOAT FROM WALL PAINTINGS IN CAVE II.
page 38.

Govt Photographic Office Poona 1878.

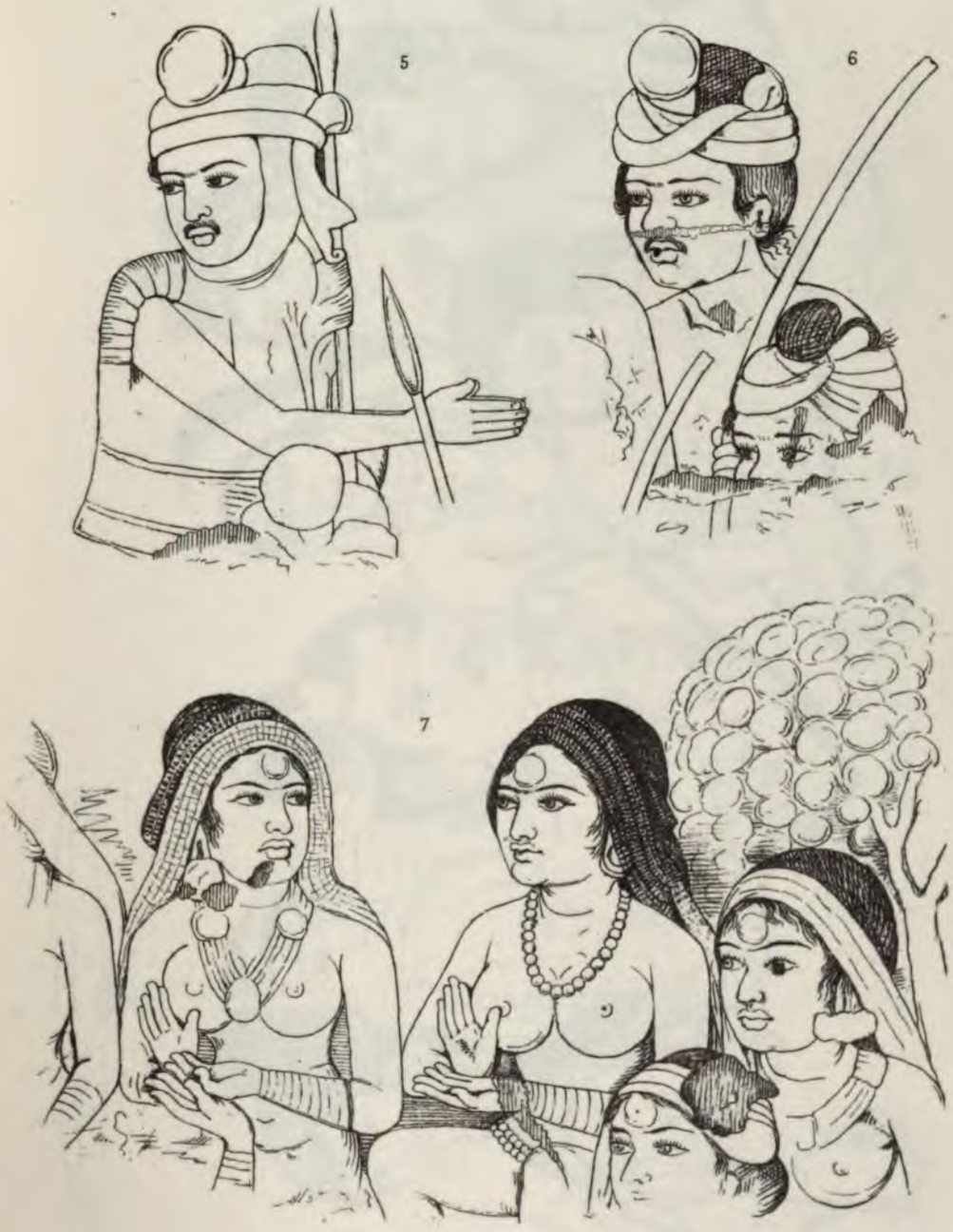
2 CHADANTA ELEPHANT FROM CAVE X
page 50.

FIGURES FROM THE OLDEST PAINTING IN CAVE X.

page. 51.

Jayrao Raghoba delt.

Photo-incographed Govt Office, Poona, 1879.



FIGURES FROM THE OLDEST PAINTING IN CAVE X.

page 57.

aghoba delt.

Photozincographed Govt Office Poona, 1879.

J. Burgess

GROUP FROM THE OLDEST PAINTING IN CAVE X.

page 51.

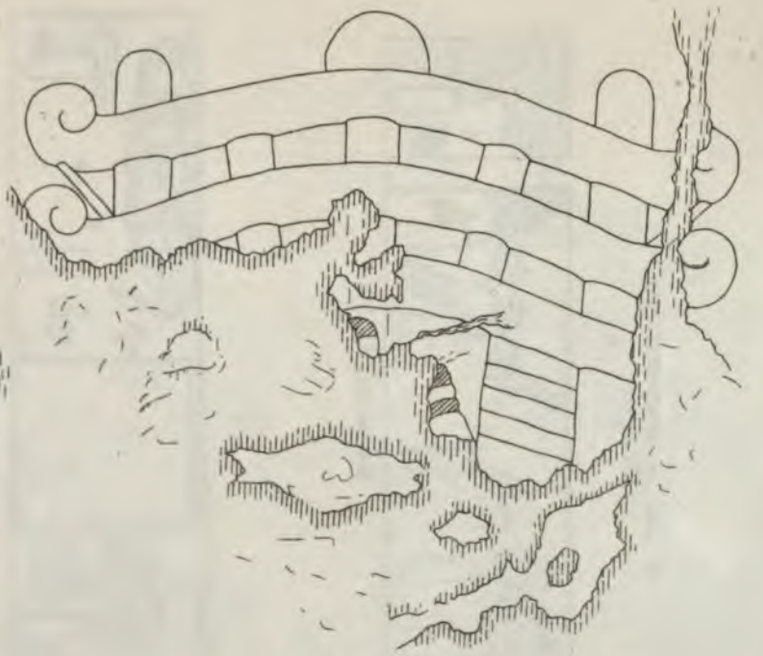
Jayrao Raghoba delt.

Photo-zincographed Govt Office, Poona, 1879

J. Burgess

9

10



TWO GATEWAYS FROM THE WALL PAINTINGS IN CAVE X.

Page 57.

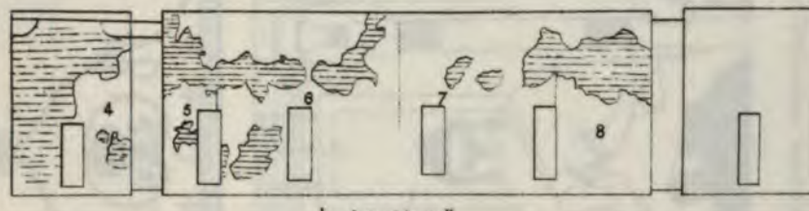
Govt Photozincographic Office, Poona 1879

Burgess

Jayrao Raghoba delt.

WALL ELEVATIONS IN CAVE XVI.

page 57.



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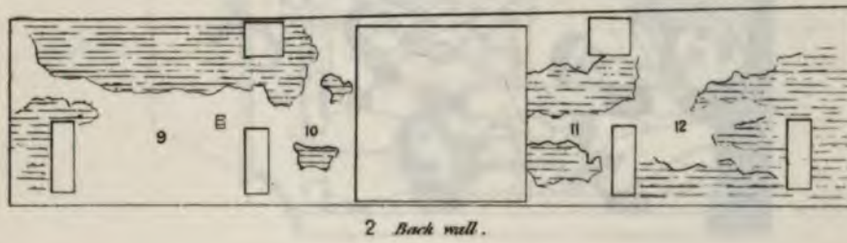
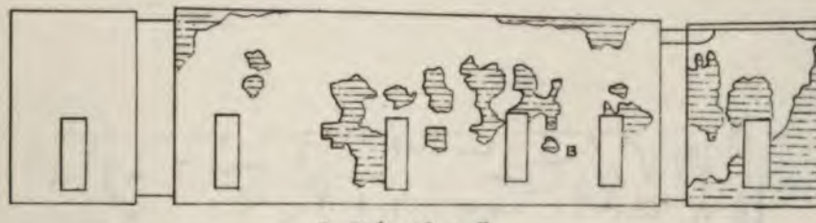


2 *Back wall.*



3 *Right side wall.*

Scale of 10 0 10 20 30 40 50 60 *feet.*

Govt. Photozincographic Office, Poona 1879.

H. Cousens delt.

3. BUDDHA AND A RÂJA, FROM CAVE XVI
page 59. VI

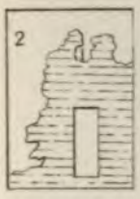
4. LION FROM A SINHÂSANA PAINTED IN CAVE XVI
page 59 VIII

'A AND THE INFANT BUDDHA, FROM CAVE XVI
page 60. XIII

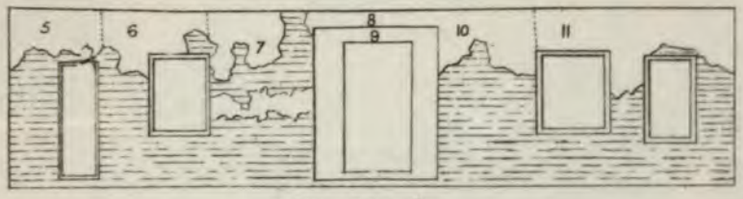
6. BUDDHA DRAWING THE BOW, FROM CAVE XVI
page 60. XIV

WALL ELEVATIONS OF CAVE XVII.

page 61.

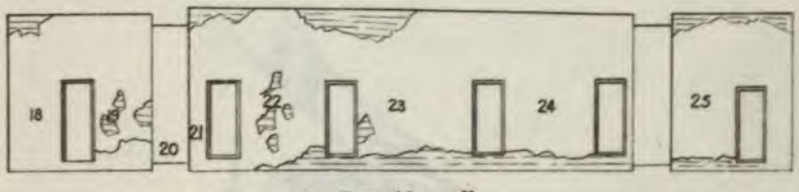


1 *End wall*

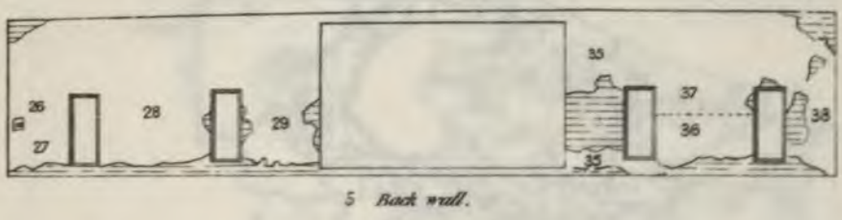


2 *Verandah wall.*

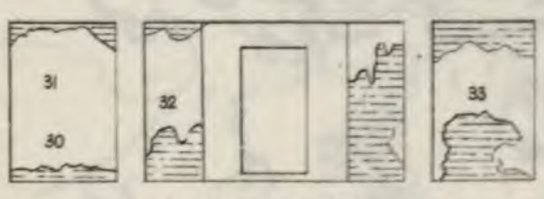
3 *End wall.*



4 *Left side wall.*

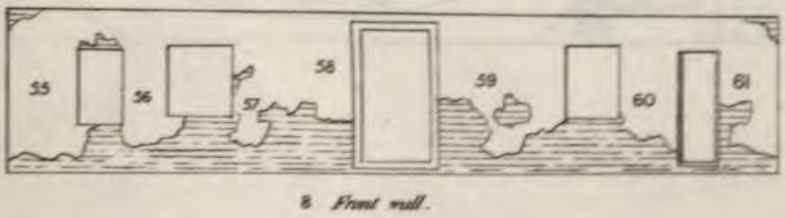


5 *Back wall.*



6 *Antechamber walls.*

7 *Right side wall.*



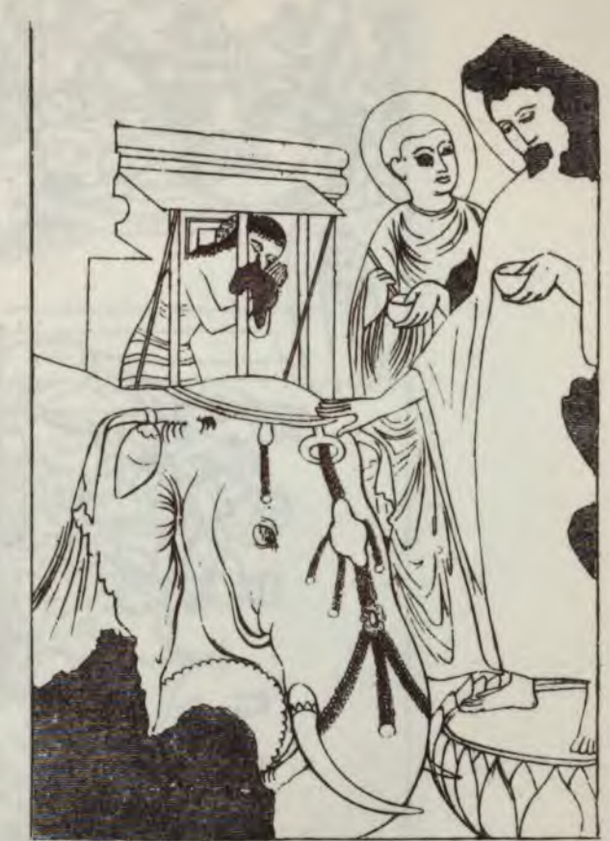
8 *Front wall.*

Scale of 10 0 10 20 30 40 50 60 feet.

Govt Photozincographic Office, Poona 1879

H. Cousens, lith.

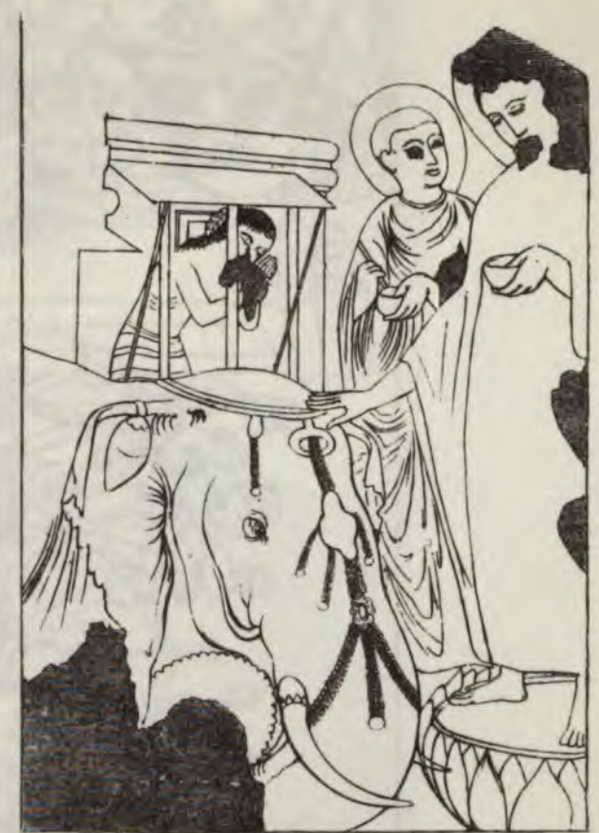
1. YAKSHAS FROM CAVE XVII



2. BUDDHA AND THE ELEPHANT FROM CAVE XVII

page 64.

1. YAKSHAS FROM CAVE XVII



2. BUDDHA AND THE ELEPHANT FROM CAVE XVII

3 WALL SCENE FROM CAVE XVII

page 68.

Govt Photozincographic Office, Poona, 1879

4 LANDING AND CORONATION OF VIJAYA
IN CEYLON FROM CAVE XVII
page 75.

6th Cent A.D. p. 3.

Govt Photozincographic Office, Poona, 1879.

BUDDHA TRIED BY MÂRA

page 85.

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Govt Office, Poona, 1879.

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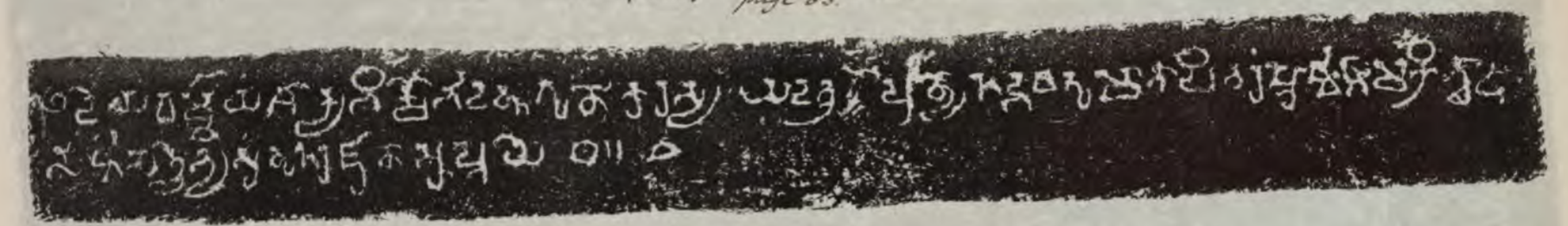
Jayrao Raghoba delt.

Inscription from Cave XXVI at Ajantâ
page 83.



Photozincographed Govt Office, Poona, 1879

APPENDIX A.

THE BAUDDHA MYTHOLOGY OF NEPAL.

Pandit Bhagvanlâl Indraji* has supplied the following information on the modern Buddhism and mythology of Nepal, which may be helpful in illustrating what we find in the caves of Western India. The illustrations accompanying it are fac-similes from a series he had prepared in Nepal.

In Nepal the Buddhist images are divided into two kinds :—The *bâhya*, and *abhyantara* or *guhya*—those which are exposed and those which are secreted, that is of the exoteric and esoteric schools or rather of those who have accepted the *dîkshâ* or initiation of S'âkya in its simplicity and of those who, originally gained over from Tantric forms of Hinduism, accepted what is called the *abhyantara* or *Mahâyâna dîkshâ* and whose images are accessible only to those of the sect. Those of the *S'âkya dîkshâ* generally accept the ceremonial and customs of the *Hinâyâna* school of Buddhists and after receiving the dîkshâ leave their families, 3, 12 or 30 days and live separately in a vihâra, abjure animal food, liquor, &c., and live in perfect continence, as bhikshus on the food given them in alms, and while they begging constantly ring a bell hung round their necks that they may not hear any worldly sound ; meanwhile they read and study religion. At the end of this time, the neophyte usually goes to the priest saying 'the way of the S'âkya dîkshâ is very hard and the *Bhikshucharyâ* is not suited to him, and asks him to point out an easier way.' The priest accommodates him in this by recommending the *Mahâyâna dîkshâ* and to walk in the *kaula mârga* (or family life) which is the very opposite of the original teaching of Buddha, and violates every law of decency and morality. The mental repose, morality, temperance, inculcated in the Bauddha books are totally ignored or cast aside by this sect. The *Abhyantara* books, images, and customs are thus kept secret and are never spoken of to those of any other sect, while their temples are quite distinct.

The Bâhya or S'âkyamaṭa temples are called *bahâla* and *bahi*. *Bahâla* is a corruption of *vihâra*, and *bahi* means 'outside.' The original of this latter name being that the true Bhikshus of the S'âkyamaṭas finding the vihâras occupied by those who followed their *dîkshâ* only for a few days and spent their lives as followers of the *abhyantara dîkshâ* ; they found themselves *outside* such monasteries and established others of their own to which they gave the name of *bahi*. Now, however, both *bahâla* and *bahi* are alike and both sects have assimilated to one other, the wives and children of the devotees living with them in the *bahâlas* and *bahis* ; no such thing as continence is required, and a knowledge of the religion is almost unknown, though they call themselves *Bhikshus* they carry on all the usual trades. There is still a difference, however, between *bahâlas* and *bahis*, by which they may be distinguished : in the former the *Vajrachâryas* and *S'âkyabhikshus* reside, and in the latter *Bhikshus* and *Chailakas*.†

When the *Guhyas* have a separate temple of their own which, however, is seldom the case, it is called a *Guhyaprasâda* ; in other cases they have a portion of the *vihâra* set apart often in an upper floor from which all others are excluded. The *bahâlas* and *bahis* have generally a ground plan similar to that of the Bauddha Cave vihâras, of about the 6th century, a court in front, and a shrine or temple at the back—of two or three storeys in height, the principal image being in it ; and round the sides of the Court are smaller shrines of one or two storeys, in the lower storey of which are images ; and the devotees live above. The principal image is usually Buddha, Avalôkitêśvara, or Dipankara. In the middle of the court is a *Chaitya*,—called *dharmadhâtu chaitya*, and images of Avalôkitês'vara, and other Bodhisatvas, Târâ and other *dêvîs*, Buddha, &c., both in the area and cells : *chaityas* and pillars for images are only in the area, as also the *dharma dhâtu Maṇḍala*.

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* I should not omit to mention that, besides preparing fac-similes of the Ajanṭâ inscriptions for the preceding paper, the Pandit proved himself most useful in making out the details of the wall pictures, everyone of which he went over most carefully with me ; and in writing out the notes, I usually left to him the order in which the different parts of each picture were to be noticed.

† The Bauddhas are all called *Bândas*, that is 'shaven,' of which there are four sects—*Vajracharyas*, *Sâkyabhikshus*, *Bhikshus*, and *Chailakas*.

The images are all *Bâhya* or *S'âkyamata*, and are such as are found in the later cave temples, *e.g.* Buddha, Avalôkitêśvara, Manjuśrî, Târâ, and other Bodhisatvas.

They are divided into three classes—

1. Buddha.
2. Bodhisatvas or Lôkêśvaras.
3. The S'aktîs and Dêvas.

The Nepalese believe that the world originates from Buddha. It is destroyed at the end of a long cycle, and what is left is Buddha as a germ, in which the wish arises to recreate the world, and this produces wind, and from the wind is produced water, and in it is a seven-fold *kamala* or lotos, and from this comes Adibuddha, the cause of all. (See fig 1.) From him arises the five Jnyânâtmaka Buddhas (or forms of the 'senses.')

1. Vairochana;
2. Akshobhya;
3. Ratnasambhava;
4. Amitâbha; and
5. Amoghasiddhi;

Which have five *śaktîs*,—1 Vajradhâtvîśvarî; 2 Lochanî; 3 Mâmakî; 4 Pândurâ; and 5 Târâ. These five produce five *Lôkêsvaras*—1 Samantabhadra; 2 Vajrapânî; 3 Ratnapânî; 4 Padmapânî; and 6 Visvapânî. Of these Padmapânî, by his power (*śâktî*) produced the Dêvas,—Indra, Brahmâ, and the other gods, and by these the world was made. S'âkyamuni and the other preceding Buddhas were *ansas*—a sort of *avatâras* of Âdibudha, and had appeared many times in the world before each attained to Buddhahood and then returned into Adibuddha, just as the cloud distils its water on the earth and after serving the ends of nature, again returns to clouds. All past Buddhas are thus called Tathâgata, as having so come (*âgatâ*), and so returned *yathâ âgatas tathâ gatah.* Bodhisatvas are those men who, not yet having attained to Buddhahood, are living so as to prepare for that. In Nepal, however, they are regarded as gods (*dêvas*), and, as possessed of supernatural powers, they are very numerous, and are called Lôkêśvaras:—among these Arya Avalôkitêśvara or Padmapânî Lôkêśvara is the chief.

The powers—*S'âkti*—of Buddha are personified as *dêvîs*, of which Târâ stands first. The Brahmanical gods Brahmâ, Indra, Vishṇu, &c., are recognized as subsidiary to Buddha and the Bodhisatvas. To Gaṇêśa, Bhairava, Mahâkâla, Kubêra, &c., they pay reverence; but their images are never found in the Vihâras.

The Dêvas of the Guhyas are very numerous, among which Buddha, the Bodhisatvas, S'aktîs, &c., have a place, but under different forms (*râpas*)—horrible and obscene, the Buddhas and Bodhisatvas being represented in the embraces of their respective S'aktîs as Vajrasatva (in fig. 31 and in fig. 32),—and in a variety of styles, each being recognized by the *chinha*. The S'aktîs are also represented naked and in obscene attitudes. Among their chief divinities are Vajradhara (fig. 24) and Akshobhya.

The figures, illustrative of this mythology on the accompanying plates, were selected from among many others in Nepalese books and Vihâras, and copied with care. The painters in Nepal, however, are not mythologists and only copy faithfully what they have before them, but have departed gradually so far from the originals, as in painting to represent their male divinities as females (*e. g.*, figs. 1, 3, 14, 15, 23, &c.); in the images of metal, &c., however, this mistake is not made.

The following are the divinities represented:—

FIG. 1.

Âdibuddha.

The first cause of the five Buddhas, on the lotos springing from the waters, with light emanating from his body and a *bhâmaṇḍala* or glory round his head.

FIG. 2.

Ratnatraya consisting of Buddha, Dharma, and Sangha.

'The three jewels' of religion,—that is Buddha, the Law, and the Assembly. These correspond respectively to Buddha, or the *Chaitya*, the Wheel, and the Lion, in the early caves. In Nepal the image of Buddha in this case is represented by that of Akshobhya whose *mudrâ* is the *bhâmisparśa* or that in which Buddha sat under the *Bodhi* tree.

1 ADIBUDDHA

2 RATNATRAYA
DHARMA BUDDHA SANGHA

3 DÎPANKARA TATHÂGATA

4 BUDDHA (VAJRÂSANA BHATTÂRKA)

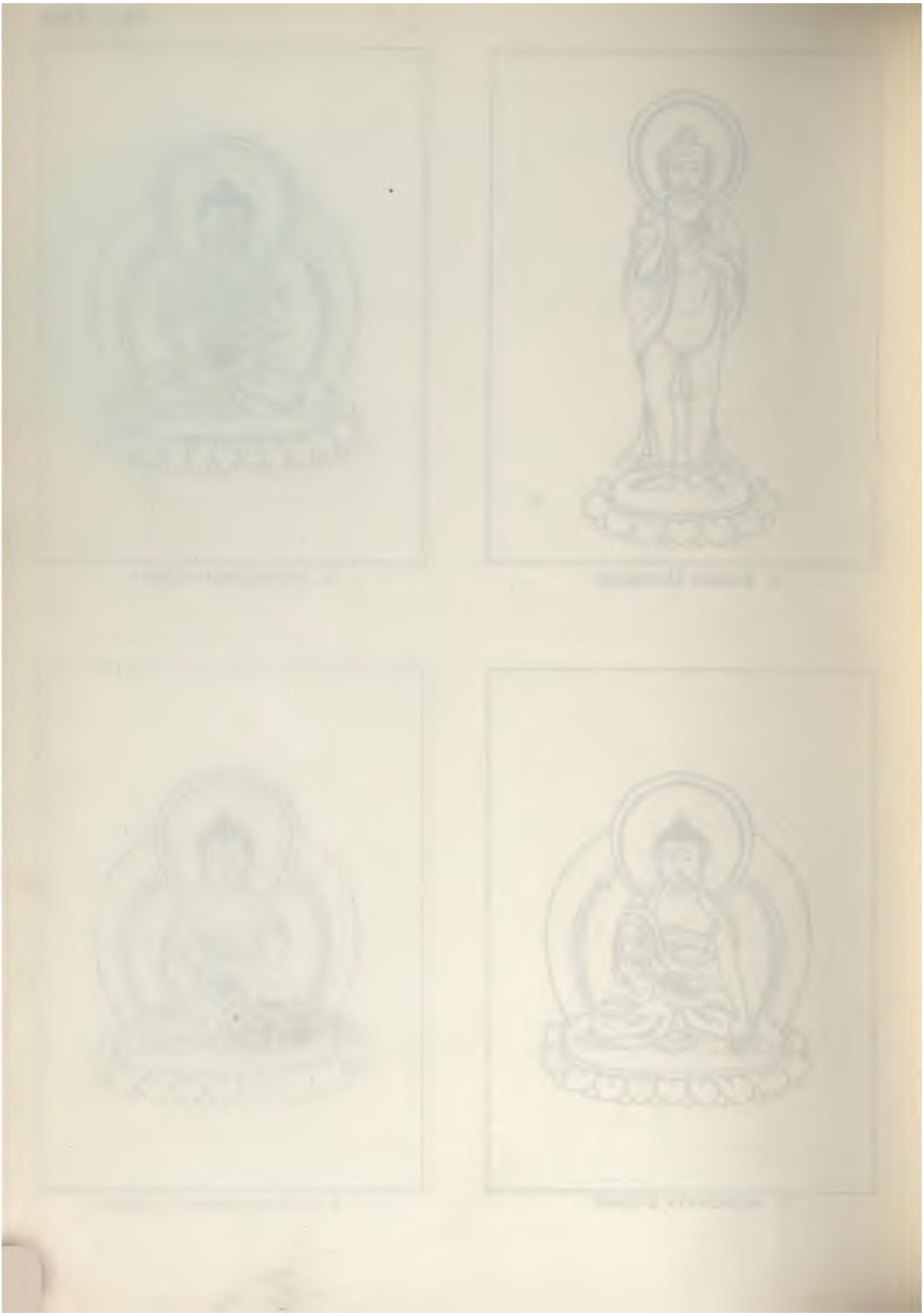
Govt Photozincographic Office, Poona 1879.

5 BUDDHA ŚÂKYAMUNI

6 VAIROCHANA BUDDHA

7 AKSHOBHYA BUDDHA

8 RATNASAMBHAVA BUDDHA



9 AMITÂBHA BUDDHA

10 AMOGHASIDDHI BUDDHA

11 AVALOKITEŚVARA (SAHASRABÂHULOKESVARA)

12 LOCHINÎ ÂRYA AVALOKITEŚVARA TÂRÂ

13 PADMAPÂNI LOKEŚVARA

14 CHINTÂMANI LOKEŚVARA

15 SIMHANÂTHA LOKEŚVARA

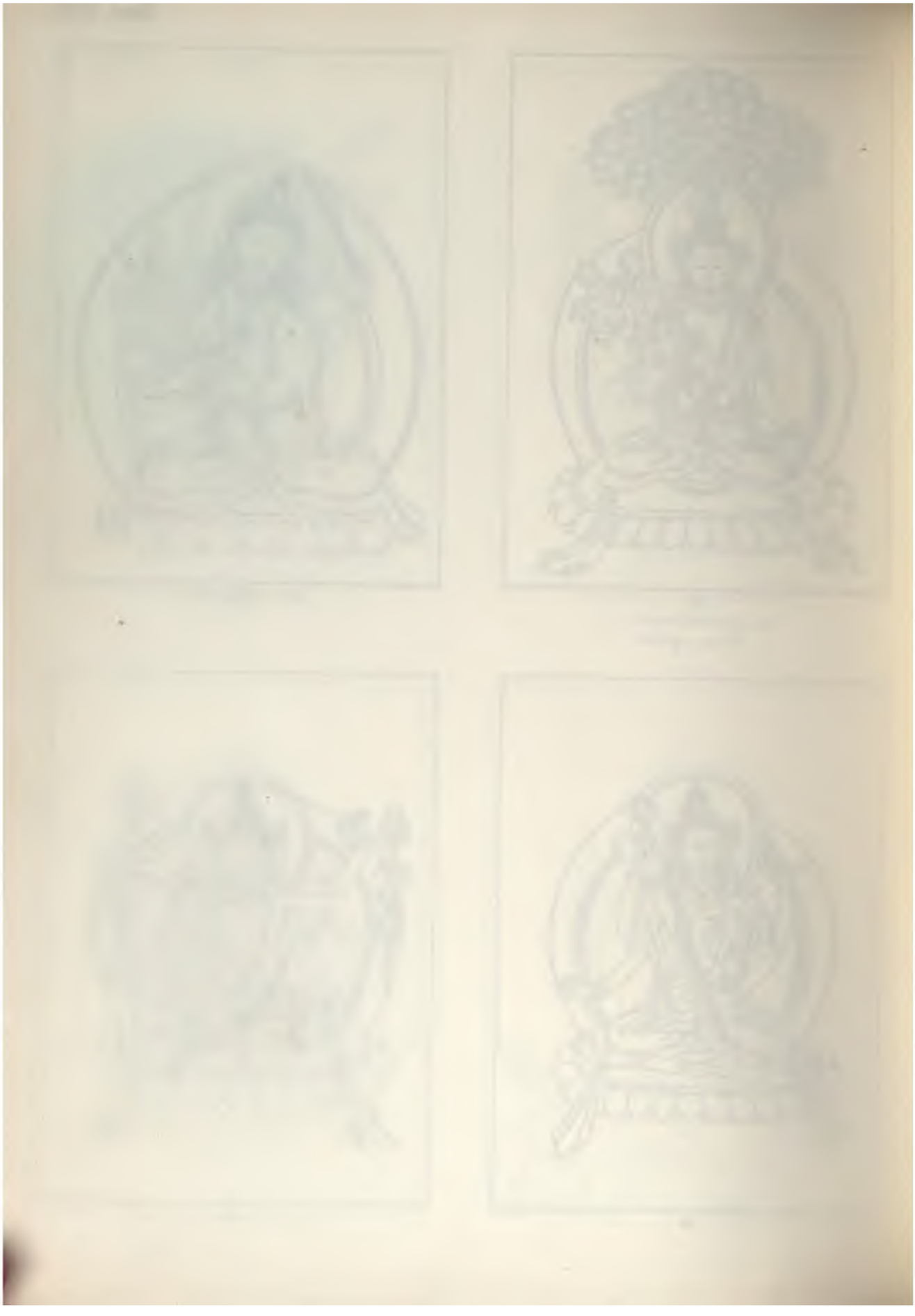
16 AMOGHAPÂŚA LOKEŚVARA

17
avalokiteswara
Padmapâṇi

18 MANJUŚRÎ

19

20



21

22

23 VAJRASATVA

24 VAJRADHARA

25 ARYA TÂRÂ

26 PRAJNÂPÂRAMITÂ

27 APARIMITÂ

28 VASUDHÂRÂ

Vajra Varahi

29 KUBÊRA

30 MAHÂKÂLA

31

32

37

38

CHAITYAS

39

40

For *Dharma* the image is called Prajnâpâramitâ from the name of a sacred book of which it may be regarded as the feminine personification, with four hands, the upper left holding a *kamala* on which lies the book; in the upper right a *mâlâ* or rosary, and the lower are in the *dharmachakra mudrâ*, or teaching attitude. *Sangha* is a male personification of the Assembly with four hands, in the upper left is a lotos and in the right a lotos, and with the other two he makes *namaskâra*.

FIG. 3.

Dipankara Tathagata.

The Nepalese place this Buddha in the fifty-second place among the fifty-five, they reckon back before S'âkya Muni, and the Sinhalese in the twenty-fourth. He is much worshipped. In Bhâtgâon, the greatest of the vihâras is dedicated to him, and contain a gigantic clay image of him. When the ceremonies of *Sanghabhojana* and *Yugâdidâna* are performed, a large metal image of Dîpankara is made for worship and is afterwards placed in the vihâra of the sect to which the celebrator belongs. Thus his images are multiplied. Two bhikshus are always represented beside him, holding a rod (or crozier), called *khikkharikâ*, in Nepal, two cubits in length, coloured red and yellow, with a circle at the top round a figure of Buddha or a *Chaitya*, and in the left hand a brass alms-bowl with a small mouth.

FIG. 4.

Buddha.

Vajrâsana Bhaṭṭârka the name of Buddha when he went to sit under the Bodhi tree, where his hands are represented in the *Bhûsparśa mudrâ*. On his right is Maitreya Bodhisatva, with an image of Buddha on his head, a *naga-champâ* flower in his left hand and a *châmara* in his right. On the other side is Lôkêśvara, Bodhisatva, a *kamala* flower in his left hand and a *châmara* in his right.

FIG. 5.

Buddha S'âkyamuni.

Buddha S'âkyamuni is the image of Gautama, an *avatâra* of the deity; his right hand held up in the *abhaya mudrâ*, with the left hand he holds up his robe.

FIGS. 6 to 10.

Panchajnânâtmaka Buddha.

These are believed to be forms of the five senses: feeling, smelling, &c. They are distinguished from each other by the peculiar manner of holding hands, which is called *mudrâs*. In all other respects their general attitude is the same. Sometimes the feet of their couches are figures of certain animals and birds peculiar to each of them, by which means they may also be distinguished from each other. Besides these, in painting, each has his own colour. The following is a table showing the above in detail:—

Names of Buddha.	*Mudra* or mode of holding the hands.	Animal or Birds on their couches.	Colour.
Vairochâna.	Dharmachakra (wheel of religion.)	Lion.	White.
Akshobhya.	Bhumisparśa (touching the floor).	Elephant.	Green.
Ratna Sambhava.	Vara (blessing).	Horse.	Yellow.
Amitâbha.	Dhyâna (mental contemplation).	Peacock.	Red.
Amoghasiddhi.	Abhaya (blessing of fearlessness.	Eagle.	Black.

The images of these five Buddhas are sometimes carried or painted in Vihâras, gateways of houses and such other places, in which case they are either figured in the above order or one at each corner and Vairochana in the centre. On chaityas they are also figured at the corners with the exception of that of Vairochana, which is then believed to be enshrined in the Chaitya.

Among Guhya or Abhyantara sects, the figures of these five Buddhas are very peculiar. In order to distinguish them, to each is allotted certain signs which are held by them in their hands. These signs are given below :—

Names of Signs.	Name of Buddhas.
Chakra (wheel).	Vairochana.
Vajru (Thunderbolt).	Aksobhya.
Ratna (Jewel).	Ratnasambhava.
Rakta Padma (Red lotus).	Amitâbha.
Viśva Vajra (Thunderbolt having four points on four end).	Amoghasiddhi.

FIG. 11.

Sahasra Bâhu Lôkêśvara.

This is also one of the several forms of Avolôkitêśvara. A beautiful metal idol of this Buddha is put up on the gateway of the temple called the Ârya Avalôkitêśara Vihâra, or commonly known by the people by the name of Machhendra Bahâla at Kâtmându. The difference between this figure and that is that besides eight hands shown in this, it has also several other hands represented around it.

FIG. 12.

Ârya Avalôkitêśvara.

This is known by people of other than the Bauddha religion as Machhendranâtha, the pupil or follower of Gorakshanâtha. The Bauddhas believe Gorakshanâtha to have been a disciple of Avalôkitêśvara. This figure has a lotos in his left hand and the right is held in the attitude of giving a blessing, sometimes it is also figured with the images of Lochanî and Târâ on either side, as shown in this instance. The worship of Avalôkitêśvara exists to a considerable extent in Nepal and fairs are held in his honour, when the car of this idol is dragged round the whole city with great eclât and honour. He has a large temple at Lâlitapaṭṭana also, where fairs are also held in its honour and a car is dragged round the town. After the car feast, the idol is removed to a large village called Bungamati, situate at a distance of 3½ miles towards the south of Lâlitapaṭṭana, where it is kept for six months, and then brought back to Lâlitapaṭṭana again. The idols of the vihâras of Kâtmându and Paṭṭan are made of clay and their feet of silver, and it is a general belief that they contain a pitcher of *amṛita* (nectar) in them. The idols are always properly covered with clothes and silver and gold ornaments.

Avalôkitêśvara is regarded as the chief among Bodhisatvas. They possess superhuman powers, are very kind and compassionate and save people from their sins, and by seeking refuge from them, people may be relieved from all miseries and pains.

FIG. 13.

Padmapânî Lôkêśvara.

Is also called Karunârṇava (ocean of mercy), and is one of the forms of Avalôkitêśvara. It is believed to be the form Avalôkitêśvara took at the time when he went to relieve sinners in the great hell. He holds a lotos in his hand, over which is put a vessel of *Amṛita* (nectar).

FIG. 14.

Chintâmani Lôkêśvara.

He is a Bodhisatva, believed to be the donor of everything desired by his worshippers, so every one desirous of any thing worships him. Figures of him are generally seen painted on the walls of the houses of Kâtmându, as well as in the side rooms of some of the Vihâras.

He is represented as standing under the tree *Kalpa Vriksa* and a worshipper stands before him, apparently in the attitude of begging, to whom he gives jewels, picking them from the tree.

FIG. 15.

Simhanâtha Lôkêśvara.

He is also a Bodhisatva, worshipped with a view to gaining success in wars, and for safety from the fears of foes. The mode in which he is sitting is called *Mahârâjalîla.* He is represented as sitting on a lion in the above way. (The Nepalese always make poor figures of lions never having seen them ; it is so in this case also). He wears the skin of a deer on his left shoulder; on his head, among his hair, are a moon and a skull. On his right is a trident with a serpent wound round it, and on his left is placed a sword on a lotos; this sword is called *Chandrahâsa Khadaga.*

A life size figure of this kind is placed on a stone column 12 feet high in the yard of the Machhendra Vihâra at Kâtmându.

FIG. 16.

Amoghapâśa Lôkêśvara.

He is also a Bodhisatva, worshipped for release from prison and from great distress. He has eight hands, on the right side, the first, from below, is held in *Tarka Mudrâ* (mode of thinking), the second in mode of blessing, the third holds a snare, and the fourth a rosary (*mâlâ*). On the left side the first hand holds a vessel of nectar, the second a red lotos, the third a trident, and the fourth a book, called *Prajnapârâmitâ.*

FIG. 17.

Avalôkitêśvara.

This is one of his forms. His right hand is in the *mudrâ* of blessing, and with his left hand he holds a lotus, he is sitting under an Aśoka tree.

FIG. 18.

Manjuśrî.

This is a male figure; he is also considered a Bodhisatva or Lôkêśvara. With his right hand he holds the Chandrahâsa Khadaga, with the left hand the book *Prajnâpâramita* placed on a lotus. He is worshipped by people desirous of acquiring *Vidya* or education. He is well known in Nepal, and figures of him are to be seen everywhere. The chief place of his worship is considered to be on a hill behind that on which is built the principal chaitya of Nepal, called Svayambhûnâtha. Of him it is related that formerly the valley of Nepal was filled with water which he cleared out and made it habitable for men.

FIG. 19.

Jângulî Târâ.

This is a female figure and is seated on a corpse. She has four hands. The upper right hand holds a white serpent; by the left she gives a blessing; and the other two hands are engaged in playing on a *Vinâ* or Bin. In painting she is always represented of a white colour.

FIG. 20.

Hâlâhala Lôkêśvara.

This is an idol of the Guhya sect. It has three heads, covered with a crown, which carries a figure of Amitâbha and the moon. It has eight hands. On the right side the first from above, holds a circle, the second a bow, the third a trident, on which is wound a serpent, and the fourth is in the *mudrâ* of blessing. On the left side the first holds a flower, the second draws the bow held in the other hand, the third a skull filled with flowers, and the fourth an *ankuśa* or elephant-goad. He wears the skin of a lion, and in his lap is seated his Śakti (wife).

FIG. 21.

Hâlâhala Lôkêśvara.

This is another form of the same Lôkêśvara, the difference simply being in his having six hands in this, instead of sight, as on No. 20; owing to shortness of two hands, the lotus and the trident are placed by his side. In place of the skull filled with flowers, here is simply a flower. This idol is sometimes seen among the Bâhya sect.

FIG. 22.

Kâraṇḍa Vyûha Lôkêśvara.

He is worshipped as a Bodhisatva among the Guhya sect.

FIG. 23.

Vajrasatva.

He is considered a portion of Adi-Buddha, and is believed to be the teacher of all; he is seated in the mode called the *Padmâsana mudrâ*; he balances a thunderbolt on the tip of the third finger of his right hand, and with his left hand he holds a bell.

FIG. 24.

Vajradhârâ.

Vajradhara is a chief teacher of the Abhyantara sect, and is believed to be a fragment of Adi-Buddha and originator of *Mahayâna* or *Kaula* branch of the religion. He holds a thunderbolt in his right hand and a bell in his left.

FIG. 25.

Arya Târâ.

Among the female deities, this idol has the most renown in Nepal. She has her images of different forms, both among the Guhya and Bâhya sects. This figure belongs to the Bâhyas. Her left hand holds a lotus and the right is in the attitude of blessing.

FIG. 26.

Prajnâpâramitâ.

This is a female figure: men desirous of knowing the true religion, worship her.

FIG. 27.

Aparimitâ.

This is also a female figure. By the mistake of the painter it is represented as a male. She has a vessel of nectar in her lap. People desirous of long life, worship her.

FIG. 28.

Vasudhârâ. Vajra Varâhi

Vasudhârâ is the Lakshmî of the Bauddhas and is worshipped for acquiring money. She is figured in various forms; sometimes she is represented with three faces and driving a car drawn by seven boars. This idol is worshipped by the Jainas in these later times. The Jainas have a verse composed in her praise which they repeat on every Divâli day. The verse is called *Vasudhârâ*. The Jainas themselves admit that this belonged to the Bauddhas.

Her figure has six hands. On the right side, the first from above, holds a circle, the second a lute, and the third is in the *mudrâ* of bestowing a blessing. On the left side, the first holds a book, the second a bunch of grain, and a vessel of nectar is placed in her lap.

FIG. 29.

Kubêra.

The Nepalese call him by the name of Jambala. He is represented as a fat, big-bellied, grave-faced figure, and is believed to be the master of wealth. He has a mungoose in his left hand and a citron in his right. He is worshipped for the protection of wealth.

FIG. 30.

Mahâkâla.

This is a dreadful, awe-inspiring, naked male figure. The hair on the head is curly and stands upright. His mouth is wide open with the teeth visible. He is represented as dancing on a corpse with a serpent wound round his neck. With his right hand he holds a cup, made of a human skull and filled with blood, he holds a mangoose with his left hand, and around him are flames of fire.

He is worshipped with the desire to be saved from the fear of death and disease. In the eastern part of Kâtmându there is a temple of Mahâkâla where there is a figure of him 12 feet high in this form. The floor and walls of his temple are always dyed with the blood of goats, fowls, &c., killed for him on the spot.

FIG. 31.

This a combined figure of S'aktî and Vajradhârâ of Fig. 24. He is represented in union with his *S'akti*, and holds a thunderbolt in his right hand and a bell in his left.

FIG. 32.

Vairochana.

This is a figure of Vairochana as worshipped by the Abhyantara sect. He has a wheel in his hand, by which he is known. There are similar figures of the other four Buddhas, the difference being only in the objects they hold in their hands.

The Yoginîs.

The Yoginîs are believed to be six in number. Their names are—1 Vajrayoginî, 2 Maṇi-yoginî, 3 Dhvajayoginî, 4 Âdarśayoginî, 5 Pichchayoginî, and 6 Pushpayoginî. These names are given to them from the names of the different objects they hold in their right hands; such as the *vajra*, or thunderbolt, *maṇi* or jewel, *âdarśa* or a looking glass, *pichcha* or feather, and *pushpa* or flower. In all other respects they are similar. All of them, in their left hands, hold a skull filled with blood, bowels, &c. They wear strings of human heads around their necks, one foot is raised apparently in the act of dancing; they hold a staff in one of their hands and on the top of the staff is a vessel, over which are three human heads, one above the other, surmounted by a trident. The figures are encircled by flames.

These Yoginîs are worshipped by people of the Brahmanical religion, also in Nepal. A temple of Vajrayoginî is situated on a hill six miles to the east of Kâtmându. The idol in this temple, however, is not naked, but is covered with clothes and ornaments.

FIGS. 37 TO 40.

Chaityas.

There are very many Chaityas in Nepal. These are of all sizes, and are seen in streets and all places. They may he divided into three classes—one class being the ancient, a second those of an earlier date than 300 years ago, and the third of modern times. The ancient ones are similar to those of Sânchi and surrounding places, built in the times of Aśoka, the difference simply being that in these *Chaityas* the capitals are tall, which is not the case among the latter. The Svayambhunâtha Khâsâ-chaitya, Kâthesambhu, and the four great chaityas surrounding Lalitapaṭṭana, may be placed in this class.

The second class of Chaityas are built of brick, and resembles somewhat those in the Caves of about the sixth century. There are very few in Nepal; one is situate on the bank of the Vishnumâtî, and another at a little distance from a *pranalî* or water spring of king Anśuvarmâ.

Those of the third class are made of stone and are of modern construction. They are of various styled, four of which are given in the plate as samples.

APPENDIX B.

Sanscrit Inscription from Cintra.

The accompanying plate is a slightly reduced photo-lithograph from one in Murphy's *Travels in Portugal* (1795), where it is said to be one of two—carried by Don John de Castro from India,—to be seen in his garden at Cintra (see pp. 274, 279). It might be expected that one of these inscriptions would be that carried off from Elephanta: but it is not this one, which Bhgavanlâl Indraji believes rather to have been taken from Somanâtha Paṭṭan. The rough translation given by Sir Charles Wilkins in Murphy's work is of no value, and the transcript on the plate, having been made by a person quite ignorant of Sanscrit, contains many errors. Some of these the Pandit has been able to correct in the following transcript with considerable confidence, but there are others regarding which he is in doubt as to the correct reading.

It is dated in the Vikrama Samvat era 1343, 5th Mâgha S'uda, on which day Gaṇḍa Tripurântaka, a Pâśupata, dedicated a temple to Tripurântâkeśvara. Besides this he had built other temples at Somanâtha Pâṭṭan. It is interesting as making mention of Gaṇḍa Bhâva Bṛihaspati (who lived in the time of Kumârapâla) having established an image of a Nakulîśpâśapata Achârya there; and thus takes occasion to give the genealogy of the heads of the Nakulîśapâśupata sect. In the preface it gives the genealogy of Sâranga Deva of Gujarât, in whose reign the temple was built. And in the latter part are some curious details relating to the worship and management of the temples of that age. The Pandit intends to translate it in full for publication in the *Indian Antiquary*.

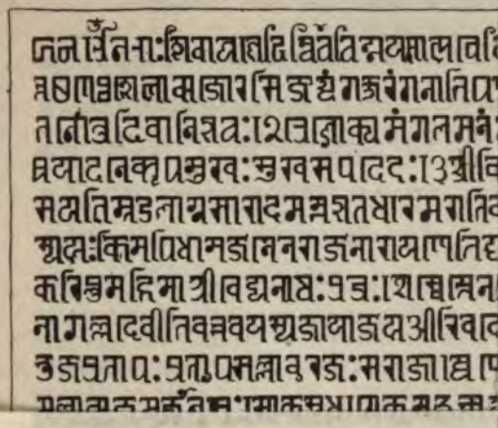
The Inscription is produced here to direct attention to it, and if possible to lead to the securing of a good rubbing, impression, or photograph of the original.

Transcript by Bhagvanlâl Indraji Pandit.

॥ ॐनमः शिवाय ॥

ऋदिस्थितं चिन्मयमात्मवेदिनः
समाधिमास्थाय विलोकयंति यं
स त्रैविधं तापमपाकरोतु वः
स्तनंध्ययः श्वेतमयूखभूषणः ॥ १ ॥
शैलात्मजोरसिजशृंगकुरंगनाभि-
पत्रावलीतलिनतल्पशयालुपाणिः
पीयूषभानुकलिकाकलितावतंसो
देवः शिवानि वितनोतु दिवानिशं वः ॥ २ ॥
त्रैलोक्यमंगलमनंगरिपोरपत्य-
मंकूरितैकदशनो लसदानश्री :
देवः प्रपद्यहृदयैकपदीं कपर्दी
भूयादनेकपमुखः सुखसंपदे नः ॥ ३ ॥

Sanskrit Inscription in the



श्रीविश्वमल्ल इति भूपतिमौलिरत्नं
चौलुक्यवंशमवतंसययाति स्म जिष्णुः
यस्य द्विधामपि संयति मण्डलाग्र-
मारादमंस्त शतधारमरातिवर्गः ॥ ४ ॥
आबद्धमूलमभितः क्षितिपाद्रिजात-
मुन्मूलयन्कुलिशवंशभुवा भुजेन
सत्वस्य यः किमपि धाम जनेन राज
नारायणेति जगदे जगदेकनाथः ॥ ५ ॥
यस्मिन्नायकतां व्यधत्त सबले क्षत्रावतंसे जग-
त्तापव्यापदपाकरिष्णुमहिमा श्रीवैद्यनाथःप्रभुः ।
शश्वत्तेन चिकित्सिता स्तदुचितं विश्वोपकार व्रत-
स्नातेन प्रतिभूभुजामपि हृदः प्रौढामदग्रन्थयः ॥ ६ ॥
नागल्लदेवीति बभूव यस्य
जाया जयश्रीरिव देहबद्धा
तया स राजा सुतरां बभासे
भासेव देवो हरिणांकमूर्त्तिः ॥ ७ ॥
आशान्तविख्यातभुजप्रतापः
प्रतापमल्लावरजः स राजा
स्वपौरुषोत्कर्षरसातिरेका-
देकातपत्रां बुभुजे धरित्रीम् ॥ ८ ॥
श्रीविश्वमल्लः स्वपदे भिषिच्य
प्रतापमल्लात्मजमर्जुनं सः
साकं सुधापाकमभुंक्त (नाक)
नितम्बिनीनामधरामृतेन ॥ ९ ॥
राकानिशाकरसनाभिगुणाभिरामो
दामोदरांशइवविक्रममांसलश्रीः
भूपालमौलिमणिरर्जुनदेवनामा
कामार्जुनीमिव धनानि धरामदुग्ध ॥ १० ॥
हस्ते विधाय कदनाय दुराशयानां
दानावधूतसुरशाखिनि भूमिचक्रं
यः स्वैरदारचरितैरनघः प्रजानां
रक्षां चकार किल चक्रधरावतारः ॥११॥
तस्यांगभूर्ज्जयति गुर्ज्जरराजलक्ष्मी-
संभोगकन्दालितमौग्ध्यविभ्रमचेताः
क्षोणीसमुद्धरणकेलिरसोत्तरंगः

सारंगदेव इति शार्ङ्गधरानुभावः ॥१२॥
युधियादवमालवेश्वराबकृतक्षीणवलौबलेनयः
पृथुविग्रहधारिणौ पुरा
पतगेन्द्रोगजकच्छपाविव ॥१३॥
॥ इतश्च ॥
भट्टारकश्रीलकुलीशमूर्त्या
तपःक्रियाकाण्डफलप्रदाता ॥
अवातरद्विश्वमनुग्रहीतुं
देवः स्वयं बालमृगांकमौलिः ॥ १४ ॥
अनुग्रहीतुं च चिरंविपुत्रका
नुलूकभूतानभिशापतः पितुः ॥
ललाटमुर्ध्या इव लाटभूषणं
समेत्यकराजणमध्युवाससः १५ ॥
आवंतेरुश्चत्वारः पाशुपतव्रतविशेषवृद्धयर्थं
इह कुशिकगार्ग्यकारुषमैत्रेया इति तदंतसदः ॥ १६ ॥
ततस्तपस्विनामेषा चतुर्द्धा जातिरुद्गता ॥
भुवं विभूषयामास चतुर्णवमुद्रिताम् ॥ १७ ॥
एतै रनुगृहीतानामन्वयानां महात्मनां ।
निः सीमवैभवं श्री — — कामित्यभूत् ॥ १८ ॥
गार्ग्येयगोत्राभरणं बभूव
स्थानाधिपः कार्तिकराशिनामा ॥
मूर्त्तस्तपोराशिरिवाश्रितानां-
मालोकमात्रेण हरन्नघौघान् ॥ १९ ॥
तेन स्व हस्तकमलानुगृहीतजन्मा
वाल्मीकिराशिरुदियाय दयालुचेताः ॥
वाणीवतीर्थपदवी — — पदानां
न्यासैः स्ववित्तविम — — नः पुनातः ॥ २० ॥
तेनानुगृह्य समकोति सतां प्रबोध
कारी तपोधनयुवा त्रिपुरान्तकोति
साक्षाद्भवान्ति विबुधाः किलतद्विधानां
हस्तांबुजेन दृषदोऽपि कृतप्रतिष्ठाः ॥ २१ ॥
वाल्मीकिराशेः सुगृहीतनाम्न-
स्तस्यैषाशिष्यस्त्रिपुरान्तकोति
तीर्थान्तरालोकनकौतुकेन
पवित्रयामासदिशश्चतस्रः ॥ २२ ॥
पूर्व्वंतपस्विगृहिणीस्पृहणीयमूर्ति-

योदेवदारुविपिनेविजहारदेवः
आशावधूवणिमानमनुगृहीतुं
तीर्थावगाहनमिषेण चचारसोयं ॥ २३ ॥
समाधिपूतेन हृदांबुजेन
यः — — — — — —
ततः शुचिब्रह्मसरः सरोजै
रानर्च केदारपदारविन्दे ॥ २४ ॥
जगद्गुरुं चेतसि यः प्रपद्य
योगेश्वरं मूर्त्तमि — — — —
— — — — — — प्रसाद
संपत्तिलभ्यानि तपः फलानि ॥ २५ ॥
मिथोमिलज्जन्हुकलिन्दकन्या.
तरंगहस्तोपहृतैः पयोभिः
ममज्जयद्या — — — — — —
— — — — — षः पाद्यमिवप्रयागः ॥२६॥
प्रदक्षणीकृत्य सतां प्रदीपः
श्रीपर्वते यः किल सर्वतोपि
श्रीमल्लिनाथस्य विलोकनेन
कृतार्थ — — — — — ते ॥२७॥
प्रेंखोल्लितानि कलशोद्भवपादमुद्रा—
निः कल्मषाकृतिषु विन्ध्यगिरेः शिलासु
रेवाजलानि गजराजविगाहलीलां
— — — — — पाप्यपियः सिषेवे ॥२८॥
गोदावरीतीरवि(हा)रिणीभि-
र्वनस्थलीनामधिदेवताभिः
कृतार्थयन्नद्यसदृक्प्रयोजं
यो जंगमस्येव — — — — — ॥२९॥
ततः शमाद्वैतरसाभिरामे ।
रामेश्वरं चेतसि चिन्तयन् यः
ददर्श लंकाधिपकालरात्रेः
प्रस्थानवीथीमिव सेतुलेखाम् ॥३०॥
श्रीदेवपत्तनसमस्तघनस्तनीनां
नेत्रारविन्दसुकृतैरिव सानुबंधैः
तीर्थावगाहनधिया दिशिपश्चिमाया-
मायातवानुपशमायतनं कृती यः ॥३१॥
सरस्वतीसागरसंप्रयोग
विभूषिताभोगमथागमद्यः

सोमेशचूडाचलमानवाल-
चंद्रप्रभासंवलितं प्रभासं ॥३२॥
इह महीतलतीर्थविगाहना
दखिलतीर्थमयीं दधदाकृतिं ॥
भुवनभूषणभूतमभूषय–
न्नगरमिन्दुकलाभरणस्ययः ॥ ३३ ॥
इहसाक्षादुमाकान्तः श्रीमान्गंडवृहस्पातिः ।
आर्यमेनं विनिर्म्माय प(दं)चक्रेमहत्तरं ॥३४॥
स्थानकं निजविशुद्धचरित्रै-
रुद्धरिष्यति महत्तर एषः
इत्यवेत्य मुमुदे हृदि –
– – – – प्रणजातरसेन ॥३५॥
आस्ति श्रीत्रिपुरान्तकोपि विवुधश्रेणीकिरीटोपल
च्छायापल्लवलालितांघ्रिकमलः कामाभिरामध्वनिः
यस्योद्दामचरित्रवैभवनिधेरेषा कियंतंगुण
ग्रामं धारयितुं स्वकुक्षिकुहरक्रोडे वराकी श्रुतिः ॥३६॥
धनानि कामाधिकवामलोचना-
विलोचनप्रांचलचंचलानि यः
ददौमहादौस्थ्यानिपीडितात्मने
सतां प्रपन्नार्तिहरा हि सम्पदः ॥३७॥
आस्थितस्य पुरुषोत्तमान्वये
कामजन्मनि समाहितबुद्धेः
यस्यपुण्यघटितस्य रमेति
प्रेयसी भुवनभूषणमास्ते ॥३८॥
सरस्वतीमौलिशयालुकेतकी-
पलाशलक्ष्मीसहपांशुकेलयः ॥
महात्मनो यस्य महोज्वला गुणाः ।
दिगंगनानामवतंसतां ययुः ॥३९॥
सोमेश्वरायतनमण्डपमुत्तरेण ।
श्रीभाजिजीर्णघटिकालयसन्निधाने
श्रीकंठपंचमुखवासमधिश्रितानि ॥
येनाक्रियन्त कृतिना यतनानि पंच ॥४०॥
मातुर्म्माल्हणदेव्या यः श्रेयसे माल्हणेश्वरं
सतामध्येयमहिमा तन्मध्ये निरमापयत् ॥४१॥
उमापतेरायतनं नाम्ना गण्डवृहस्पतेः ।
कृती कृतयुगाचारः कारयामास तत्र यः ॥ ४२ ॥
श्री वृहस्पतिभार्याया उमायाः श्लाघ्यजन्मनः ।

श्रेयसे यः सतांसीमा निरमासीदुमेश्वरं ॥४३॥
इहस्वनाम्ना त्रिपुरान्तकेश्वरं
महत्तरश्री त्रिपुरान्तको व्यधात् ।
प्रियाभिधानेन मनोरमश्रिया
रमापतिः संविदधे रमेश्वम् ॥४४॥
गोरक्षकं भैरवमांजनेयं
सरस्वतीं सिद्धिविनायकं च
चकार पंचायतनान्तराले
बालेन्दुमौलिस्थितमानसो यः ॥४५॥
आत्मबाहुयुगसौहृदान्वित-
स्तंभगौरवयुतं सुतोरणं
दूरमस्तदुरितस्तदुत्तर
द्वारभूपरिसरे चकार यः ॥४६॥
सम्मार्ज्जनाय देवानां कावडिद्वयमंभसः
सम्मार्जनी जगत्याश्च कोलिनी प्रतिवासरं ॥४७॥
कर्त्तव्यमेतदुभयं बटुकेन पटीयसा ॥
स्वमासपाटकद्रव्यैर्नैवेद्यान्नोपयोगतः ॥४८॥ युग्मं ॥
श्रीखंडहेतोः शशिखंडमौलि
— — — — — — पारकेयः
द्रम्मांश्चकार प्रतिमासमष्टा
वष्टापदोत्सर्गनिसर्गपूतः॥४९॥
दातव्यंमालिकश्रेण्या शतपत्रशतद्वयं ।
नवीनकणवीराणां द्वेसहस्रे च नित्यशः ॥५०॥
घटीवाहाय घाटिभ्यो गहीतुं शुचि — — कं
चक्रेपरीक्षिपट्टे यः षट्द्रम्मान्मासपाटके ॥५१॥
माणकद्वितयं चोषा मुद्रानामेकमाणकं
घृतं कर्षाश्च चत्वारस्तैलं दीपाय तादृशम् ॥५२॥
जात्यानि पंचपूगानि स्थितके स्थितिशालिना
कोष्टागारेषु (गण्डेन) प्रत्यहं येनचक्रिरे ॥ ५३ ॥ युग्मं ॥
इहैव धूपवेलार्थं गुग्गुलस्य मणद्वयं
यः पुण्येषु समासक्तः प्रतिमासमकारयत् ॥ ५४ ॥
(ततः सन) वपंचाशत्पत्राणि फणिवीरुधाम् ।
मेहरेण प्रदेयानि नित्यं बीटकहेतवे ॥ ५५ ॥
पशुपालेन तदेवं धर्म्मस्थानोपहारसंबद्धं
श्री (सोमेश्वर) कोष्टागारादानीयदातव्यं ॥ ५६ ॥
चोषामाणकमेकं निर्व्वापे पवित्रकाद्वयं मुद्राः
नित्यं घृतकर्षौद्वाविति पशुपालाय दातव्यं ॥ ५७ ॥

.....दातव्यं नित्यनैवेद्यहेतवे ।
ततस्तदन्नं बटुना पचनीयं प्रयत्नतः ॥ ५८ ॥
पशुपालेन संकल्प्य तन्नैवेद्यं सबीटकं ।
बटुकाय प्रदा(तव्यं पूजाक)र्मविधायिने ॥ ५९ ॥
मंडपिकायां स्थितके चातुर्जातकशासनात् ।
प्रत्यहं यः सतां सीमा द्रम्ममेकमकारयत् ॥ ६० ॥
अत्रैव कारयामास .....न्नुदारधीः॥
स्थितके योनवद्रम्मान् बटुकग्रासहेतवे ॥ ६१ ॥
पूजामप्रतिमां कर्तुं प्रतिमासमुपेयुषः
देयाः परेदशद्रमाः पशुपालस्य.....तः ॥ ६२ ॥
चातुर्जातकपाटानां यःसंमिलितपोत्तके
ततः पंचदशद्रम्मान् प्रतिमासं न्यधत्त यः ६३ ॥
हट्टानि योविशिष्टानि त्रीणि प्रीणितमानसः
चातुर्जातकपाटेभ्यो वित्तेनादाय दत्तवान् ॥ ६४ ॥
तेषां मध्यादुत्तमं हट्टमेकं.
देवश्रद्धाशालिना मालिकेभ्यः
नित्यं पूजापुष्पजातोपहारे
श्रीमच्चातुर्ज्जातकेन प्रदत्तं ॥ ६५ ॥
चैत्रीमहे भाद्रपदीमहे च
पवित्रकं विस्तरणं च कर्तुं
महाजनोपि प्रतिहट्टमेकं
द्रम्मं विशेषस्थितिके चकार ॥ ६६॥
कोष्ठागारेण पूगानि मेहरेण दलानिच
शिवरात्रौ प्रदेयानि चातुर्जातकबीटके ॥६७ ॥
श्री सोमनाथप्रभुराजपादिका-
त्रये त्रिभिर्हट्टवाणि गिरात्मनां
स्रग्मालिकेराणि पुगांश्च कोमला
सदाविधेयानि विशुद्धबुद्धिभिः ॥ ६८ ॥
अमूनि सोमेश्वरदेवरीत्या
संपूज्य पंचायतनानि पूर्व्वं
अनेन पश्चात्पशुपालकेन
श्रीदेवपादामधिरोहणीयं ॥ ६९ ॥
चैत्री भाद्रपदी भग्नपतितोद्धारहेतवे ।
चातुर्जातकपादेभ्यो धर्म्मस्थानमदत्तयः ॥ ७० ॥
स्वोपार्जितेन शुचिना विभवेन धर्म्म—
स्थानं चशासनमिदं च विनिर्म्ममेयः
तेनास्य कीर्त्तन निबद्धयशः पताका-

कारा मृगांकधवलाकृतिरुल्ललास ॥
श्रीगण्डराणकवृहस्पतिकीर्तनस्य
सारंगभूपतिसरस्तटभूषणास्य
यः श्रीविलासगृहमायतनस्य मध्ये
प्यात्मीयदेवकुलिकां रचयांचकार ॥ ७२ ॥
तादृग्विशेषशुचिताऽधिगमाय संतः
श्चित्तेषु विभ्रतियदीयगुणानजस्रं ॥
पुष्णंति सिन्धुतनयाहृदयाधिनाथ
नाभीसरोरुहमृणालसनाभितंये ॥ ७३ ॥
निर्व्याजभक्तिरसवासितविश्वनाथ
माविभ्रतः सरिदभीकगनिरमंतः
एतस्य शारदतुषारमयूखलेखा
निःकल्मषाणि चरितानि जगत्पुनंति ॥ ७४ ॥
सोमार्कवत्कृशशिमंडलतोनिपीय ।
पीयूषबद्धसखितानि तु भाषितानि ।
एषाप्रशस्ति रनवद्यपदार्थबन्धा
धंधात्मजेन विदधे धरणीधरेण ॥ ७५ ॥
एनां लिलेख मंत्री विक्रमइति पूर्णसिंहभडजन्मा
उट्टंकयदथाशिल्पी नाहाडतनयश्चपूनसीह इति ॥
श्रीनृपविक्रमसं. १३४३ ॥ वर्षे माघशुदि ५ सोमेलिंगे
प्रतिष्ठामहोत्सवः समजनि ॥

India Archaelogical Survey

No. 10.

Archæological Survey of Western India.

INSCRIPTIONS

FROM

THE CAVE-TEMPLES OF WESTERN INDIA,

WITH

DESCRIPTIVE NOTES, &c.

BY

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AND

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PREFATORY NOTE.

THE descriptive notes in this memorandum were prepared in February 1880, and are necessarily fragmentary, as being supplementary to the information in *The Cave Temples of India*, and chiefly intended to preserve additional notes which have either come to hand since that work was sent to the press, or which could not conveniently be wrought into it. In several cases their object is chiefly to indicate distinctly the position of each inscription.

The inscriptions from the various caves have been prepared by Paṇḍit Bhagwânlâl Indraji and myself, as explained in the text. I am indebted, however, to Dr. G. Bühler, C.I.E., for notes and suggestions; to J. F. Fleet, Esq., C.S., for the preparation of the Mârasiṁha grant and the revisal of the proofs of the three inscriptions that follow it; and to Dr. E. W. West for the translations of the Pahlavi inscriptions at Kaṇheri which were supplied to the *Indian Antiquary*, while these notes were passing through the press, and incorporated at p. 63; and also for the use of numerous notes and drawings from which part of the materials used have been drawn. The impressions of the Kuḍâ inscriptions taken by the Archæological Survey in 1877-78, being in England, Dr. West's very excellent copies have been employed in their place.

It is the first time that any large collection of the cave-inscriptions has been made in one paper, and it is only to be regretted that want of time has prevented the completion of them here. The Nâsik, Kaṇheri, and Nânâghâṭ inscriptions yet remain to be translated; but fac-similes have been taken of all except of a portion of those at Kaṇheri, and these, I hope, will be made this season.

From the abraded and fragmentary character of many of these inscriptions, it will be understood that the translations are to a certain extent only tentative. They suggest many points of interest which must be discussed elsewhere: it has been my main object to supply the materials for such discussion. The fac-similes alone ought to be valuable as a contribution to Indian palæography, especially from the later Maurya period about B.C. 200 to the 7th century A.D.

The plates were printed off and a large portion of the following pages were in type before I left Bombay on 1st May last, but only about a third of the matter had been printed off. Since then, owing to my distance from the press and other causes, the printing has been carried to completion more slowly than I had expected.

J. BURGESS,
Archæological Surveyor.

Edinburgh, 20th April 1881.

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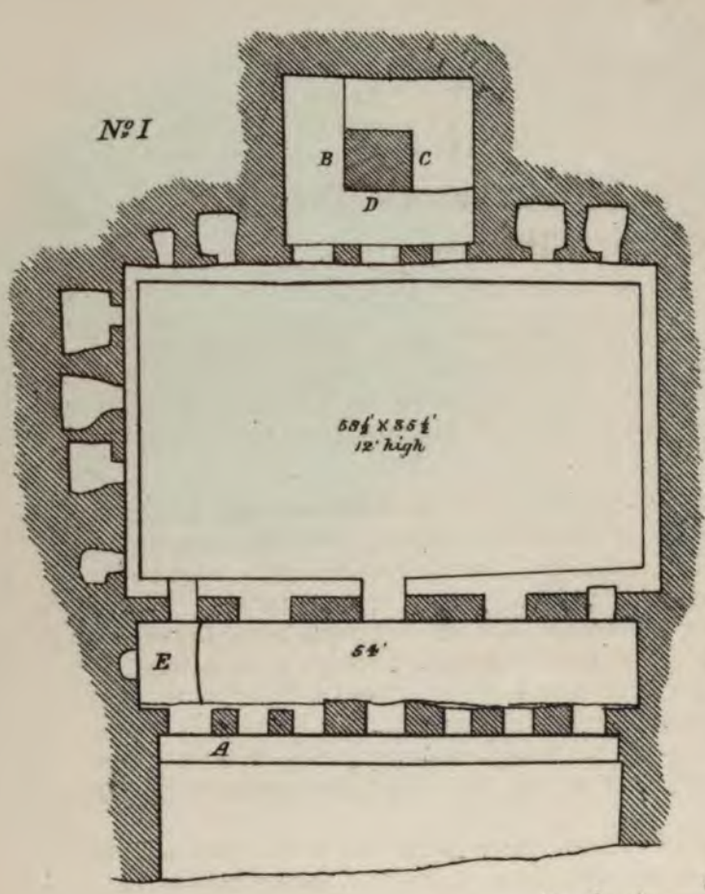
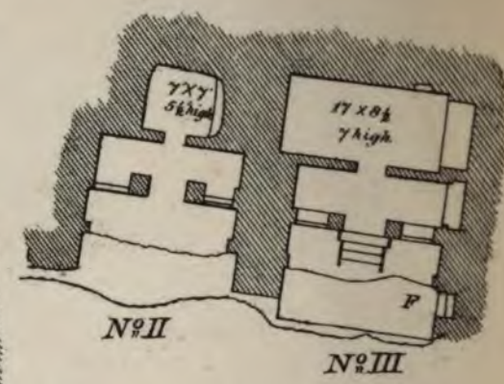
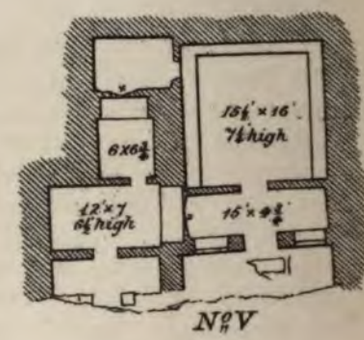
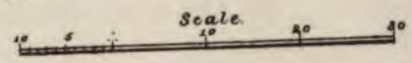
* By an oversight, Inscription No. 20 on this Plate has been printed upside down.

CAVES AT MAHÂD









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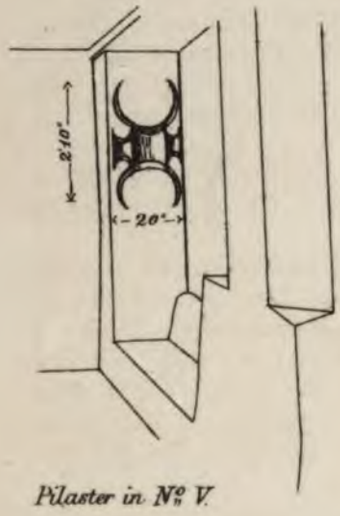
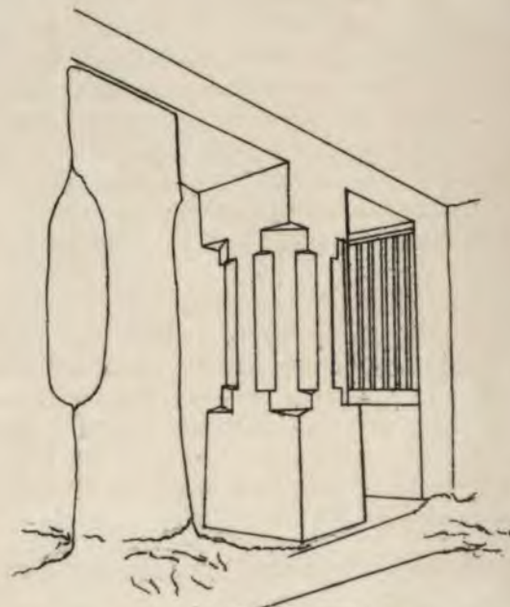


Pilaster in No V



Pillar at A & Pilaster in No 1.

No I

Gov^t Photozincographic Office, Poona. 1879

1.—NOTES ON THE ROCK-TEMPLES AT MHÂṚ AND KUḌÂ AND THEIR INSCRIPTIONS.

THE small village of Pâl is about a mile north-west from Mhâṛ. Near it is a group of caves excavated in the almost perpendicular scarp of a hill, and numbering about twenty-eight in all. As they have never been described in any detail, the following rough notes may be of use. Beginning from the south end of the series :—

Excavation No. I is the largest in the group. It is unfinished and seems to have been suddenly stopped (see plan, Plate I). A seat 1½ feet high runs round three sides of the main chamber. Floor of cells 3 feet above the hall. Right side of the hall was being extended by cutting away a layer of 8 or 9 inches. E is a raised portion of the verandah floor ; it seems as if the floor was being lowered a foot, and a part at E left unfinished. The shrine contains a rough square mass, as if for a dâgoba. Upon the front of it at D is rudely sculptured a Buddha in bas-relief. On the sides at B and C are standing attendants. This is the only sculpture in any of the caves here. There are six rough columns in the verandah : the left one (A) is finished (see sketch). Most of the other five columns have a bracket left at the top.

In front of Cave I, at a lower level, are three tanks 14 or 15 feet square each. Two have small square entrances, the other is perhaps partly broken in.

Cave II. See plan : inner cell unfinished.

Cave III. The most perfect of the series. At F is the entrance to a well. A stair-case leads not only to No. IV, but still lower to the level of the tanks in front of No. I. Its exit has been ruined, but the steps there are now built up with loose stones. The inner verandah is now chunamed and panelled (see plate). The door into the hall has sockets for posts. An irregular recess at the right end of the verandah contains a seat, beaded, and has pilasters ; seats inside the parapet also beaded ; column of verandah as in the plate.

No. IV. Verandah has two columns—broken. Sockets for posts in the floor and ceiling, just inside the front door. The partition wall is broken through in two places.

No. V. Verandah has two octagonal columns with bases 20 inches square. Square pilasters both ornamented in the style so common at Kaṇheri and Junnar (see plate). Parapet with seat inside, between pillars and pilasters. Front of verandah is smoothly polished and still very perfect. The hall is rough and has been plastered with clay. A seat runs round three sides 18 inches high, with plain beading. Front door has sockets in the floor and in the top of door jamb for posts. The front of this cave has been almost exactly similar to No. III, and to one or two others in the series.

No. VI. A small unfinished cell, about the same level as the tanks in front of No. I.

No. VII. A larger unfinished cell, having a tank at the left side of the front, half filled with mud.

No. VIII. A larger irregular cave with verandah.

No. IX. Two carved pillars in front are broken away. Capitals are of the Nâsik and Junnar lotâ-shape type. Pilasters ornamented as those in No. V, which also occurs in another cave. The hall has a seat round back and two sides: three cells in the left and as many in the right side: large recess from the hall in the back wall for dâgoba, which has been removed, but the umbrella remains attached to the roof: on each side of this recess is a cell. There are small holes as if for a screen across the front of the recess. All the cell doors have sockets for frames as in No. III. The following inscription of four lines and two letters is on the back of the hall to the right:—

MHAR INSCRIPTION.[1]

Trnsliteration.

सिधं कुमारस काणभोअस व्हेणुपालितस
(ए)स लेण चेतिएघर ओवरका च अठ ८ वि[2]कमं नियु-
तं ले[3][ण]स च उभतो पसेसु पोढियो बे २ लेणस
अलि[4]गणके पथो च दतो एतस च कुमारस देय
धमं

Sanskrit.

सिद्धम् कुमारस्य काणभोजस्य विष्णुपालितस्यै-
तल्लयनं चैत्यगृहमपवरकाश्चाष्टौ ८ इति कर्म नियु-
क्तं लयनस्य चोभयतः पार्श्वयोः प्रही द्वौ २ लयनस्य
आलग्नकः(?) पन्थाश्च दत्तः एतस्य च कुमारस्य देय-
धर्मः ॥

Translation.

"To the Perfect one! Prince Kâṇabhoa Vheṇupâlita's[5] Leṇa, chaityagṛiha, and eight (8)[6] cells; this much work is endowed, and two (2) cisterns on each side of the Leṇa, also a passage connected[7] with the Leṇa are presented. It is a charitable gift of that Kumâra (*or* Prince)."[8]

---

[1] Transliterated and translated by Bhagwânlâl Indraji Paṇḍit.

[2] Read ति.

[3] I believe that the writer has by mistake omitted the letter *ṇa* after *le* in this word.

[4] Or ०लु०.

[5] Sans. Kâṇabhoja Vishṇupâlita. The Sanskṛit Vishṇu is changed into Vehṇu in Prâkṛit, whereas we here find Vheṇu in the name Vheṇupâlita. This must either be a mistake or a local style of spelling. From the titles *Kumâra* and *Kâṇabhoa* it seems that Vishṇupâlita must have been of royal family, for it is not customary to affix *Kumâra* to any but princes. Kâṇabhoja must be the name of the family similar to *Mahâbhoja* found in the Kuḍâ inscriptions, and it is highly probable that this family was ruling in Mhâṛ (where the inscription is found) and the other surrounding minor districts.

[6] After the figure 8, a letter like *vi* is visible, but it seems to be a mistake for *ti*; *ti* in Prâkṛit is used for Sanskṛit *iti*, "this much," "so much."

[7] *Aligaṇaka* or *aluganaka* might be a corruption of the Sanskṛit *âlagnaka*, "attached," which seems to be a suitable word in the place.

[8] The characters of this record seem to be of about the time of Vâsishṭhîputra the Andhrabhṛitya.

There are ten more caves at this level,—one, a small open cell with a dâgoba 5 or 6 feet high.

In the next level, the seventh contains a short *inscription* at the right end of the verandah, and at the other end of the same verandah is a small dâgoba in relief. One of the preceding six is a cell with a dâgoba, as above.

The most northerly cave next to this last and containing the inscription, is at a much lower level—the lowest in the series.

There are 27 or 28 caves in all, exclusive of tanks. Nos. II and III are the highest. They are in a straight portion of the hill, with an easterly aspect, less than a mile from Mhâṛ. The parapets in front of two of the undescribed caves are carved in the "rail pattern" with thin uprights.[1]

At the foot of the hill, under some trees, are three fallen dâgobas, which must have stood close to where they now lie.

Kôl,—a small village across the Sâvitrî, south-east from Mhâṛ. In a hill behind it are two small groups of caves—the first to the north-east of the village consists of a few dilapidated cells; the other to the south-east contains one cell larger than any of the others, but all are apparently unfinished. In this second group are *three* short inscriptions. One of them reads thus :—

Transcript.[2]

Gahapatiputasa seṭhisa.

agharakhitasa deyadhamaṁ lena(ṁ).

Translation.

"A cave, the religious gift of Śeṭh Sagharakhita (*Saṁgharakshita*), son of Gahapati."

In a hill to the north-east of Mhâṛ are a few cells and cisterns, and there is a cell in a hill to the south, near the road leading to Nâgotanâ.

Kuḍâ is on the east side of the north-east arm of the Râjapur creek. A small branch creek runs up through mangrove bushes nearly to the village. The caves are about 150 to 200 feet above the sea level in a hill which is about 250 feet high at this point. They face to west-south-west, and the whole 26 caves are within about 200 yards in two lines of elevation,—Nos. I to XV below, and Nos. XVI to XXVI some forty feet higher up the hill. The view from the caves is splendid, the wide expanse of the Râjapur creek, like a mountain lake, some 5 miles wide, is right in front, entirely shut in by hills from 200 to 600 feet in height, which in most places run down nearly to the water, and a rocky islet occupies nearly the centre of the seeming lake. From the top of the hill, the hill fort of Ṭhala is plainly visible, and another to the north. The creek is called Kâlwa khâḍî, and the hill north-east of the caves Mohola.

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[1] I have largely availed myself of Mr. A. A. West's very full notes in this account; the plate also is from his drawings. Conf. Dr. Wilson's account, *J. B. B. R. A. S.*, vol. III., pt. ii, p. 43.

[2] Translated by Dr. G. Bühler, C. I. E.

Cave No. I. Debris in front 2 feet higher than the floor of cave; little or no court. Front of the verandah, broken away; has had two plain octagonal columns and square pilasters with ornament—as in Mhâṛ caves—broken. At the left end is a plain cell with recessed bench or bed towards the back of the cave. Inscription (No. 1)[1] in two lines[2] is over the door of this, and extends along the back as far as the central door (2nd plate). It is deeply cut on a smooth surface and very distinct; the upper line seems complete, but some letters are wanting at the end of the second line, where the wall is broken away.

INSCRIPTION No. 1.

Transcript.

[१] महाभोजीय सडगेरिय विजयाय पुतस महाभोजस मंदवस खंदपालितस लेखकस[3]

[२] सुलसदतपुतस उतरदतापुतस च सिवभूतिस सह भयाय णंदाय देयधंमं [लेणं]

Sanskrit.[4]

महाभोज्या सडगेर्य्या विजयायाः पुत्रस्य महाभोजस्य माण्डपस्य स्कन्दपालितस्य लेखकस्य सुलसदत्तपुत्रस्य उत्तरदत्तापुत्रस्य च शिवभूतेः सह भार्य्यया नन्दया देयधर्मो [लयनम्] ॥

Translation.

"This cave is the meritorious gift of Sivabhûti, the son of Sulasadata and Utaradatâ, and writer to Mahâbhoja Mandava Khandapâlita,[5] son of Mahâbhoja Saḍagerî Vijayâ—together with his wife Naṁdâ."

Remarks.

Mahâbhoja is a title probably equivalent to *râja*.[6] It occurs also in No. 2 of the Beḍsâ inscriptions, under the form *Mahâbhoya*.

Saḍagerî is apparently connected with the epithet *Sâḍakara*, given to Mahâbhoja Sudaṁsana in inscription 19: it may be a family name or title.

Mandava may be either the Sanskrit *Mâṇḍavya* or *Mâṇḍapa*. In the first case the epithet would characterise Khandapâlita as a member of a Brahmanical *gotra* or race; in the second it might indicate that he was lord of a town called Maṇḍapa. This latter seems the preferable explanation as *Maṇḍapa* is a very common name for towns all over India, and three small villages called Mâḍâḍ or Maṇḍâḍh, *i.e.*, probably *Maṇḍapagaḍh*, lie close to Kuḍâ. Moreover, we have Bhag-Mândala and Kol-Mândala or Mândana near the mouth of the Sâvitrî or Bânkot River, which appear to correspond to the 'Mandabad' of Barbosa (1514); and a little to the south of the same river are Madangaḍh and Mândivali.[7]

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[1] The accompanying plates of inscriptions are from a series of very excellent copies, made many years ago by the Messrs. West and very kindly handed over to me with all their notes and drawings by Dr. E. West and A. A. West, Esq.

[2] Prof. H. Jacobi of Munster has tranliterated and translated this inscription in *India Antiquary*, vol. VII., p. 253.

[3] The *ka* wants the cross stroke in the copy, but the stone is injured here and there can be no doubt that the letter is *ka*.

[4] The translations and remarks are the work of Paṇḍit Bhagwânlâl Indraji: I have rendered them into English.

[5] Sans. Skandapâlita.

[6] See Prof. Jacobi's remarks, *Ind. Ant.*, vol. VII., p. 254.

[7] The Mandagara of Ptolemy is to be sought for in this neighbourhood.

Square pilaster

angle

No.

angle.

No.

Leṇam at the end is broken away, but part of the letter *le* is still left.

The doorway in the centre is 7 feet wide, with sockets for door-posts. Plain square hall, leading at the back into an ante-chamber the full width of the hall, with two plain octagonal columns in front on a raised sill, and two square pilasters with the same ornament as the outer ones, but perfect: one of the columns fallen. The antechamber is plain, with remains of plaster on the walls. In the middle of the back is a 9½-feet doorway, without holes for wood-work: a bench runs round the ends and remainder of the back. The shrine is nearly square, with a middle-sized dâgoba in the centre.

No. II adjoins No. I and is on the same level; court very small. The front room or verandah has a door and a large open window; it has a recessed bench at the left end. Behind, towards the right side, is a cell with stone bed in the left side. Both doors have sockets for wooden frames, and there are traces of plaster on the walls of the outer room.

No. III, close adjoining, 1 foot lower level. Court small. On the left-hand side wall outside, is a fragment of an inscription (No. 2), being the ends of two lines deeply cut on a rough surface,—the rest is peeled off:—

INSCRIPTION No. 2.

Pâli.	*Sanskrit.*
.....भूतिस	.....भूतेः
.....लेनं	.....लयनम्॥

The first line ending in *bhûtisa* suggests the name of Sivabhûti, as in the first inscription. In the second *lenaṁ* only is left. The cave was probably the gift of a member of the same family.

No. IV, about 12 feet to the right, and at 10 feet higher level; has a court with a bench on each side; steps up to the verandah, broken. The verandah has two octagonal pillars with square bases, and square pilasters with the same ornament as at Mhâṛ. A thin parapet joins each column with its corresponding pilaster, with rail pattern outside—the uprights carved with the ornament of the pilaster only doubled in the height. At the back of the verandah is a large central door, with a window on each side of it. Hall 1′ 6″ higher than the verandah—plain, square, with bench round back and two sides. Three recesses begun in the back wall with square pillars between them. No plaster in this cave, which was evidently never completed.

No. V close adjoining, and at 6 feet lower level; has a court with a tank of good water in a recess in the left. Inscription No. 3 is above the level of, and to the right hand of, this recess; it has been cut moderately deep on a rough surface, and is much weather-worn—many of the letters are very uncertain.

INSCRIPTION No. 3.

This is too much damaged to be decipherable. In the second line we might read:—

poḍhio be 2 deya dhamaṁ.

"The charitable gift of two (2) cisterns."

The 3rd letter resembles *ba*, the next is either *hi* or *dhi*, the lower stroke of the next letter is rather long for *o*, and the following two characters may be also misreadings in the copy.

Inscription No. 4 is on the opposite or right-hand wall : it has been deeply cut, but is so weather-worn that only a few letters at the ends of five lines can be made out.

INSCRIPTION No. 4.

सिधं थेरा[णं भदंत] सिवद-
तण अ[ते वासिनो] पव[इ]त-
स गोआ.....[इ]म लेणं
.....सातिमित
य.....यिय

Sanskrit.

सिद्धं स्थविरा[णां भदन्त] शिवद-
त्तानां अ[न्ति वासिनो] प्रव्रजित-
स्य गोआ.....[इदं] लयनं
.....स्वातिमित्रा
या.....

This inscription is damaged : in the middle of the first line there is space for four letters, and this and the second are completed in the transcripts. The name of one of the donors in the 3rd line is lost. He was "an ascetic and disciple of the Thera (Bhadaṅta) Sivadata," and the other donor was "Sâtimitâ,[1] a female disciple."

Remark.

Thero, i.e. sthavira, is a term frequently applied to aged monks among the Buddhists and Jainas, and their names are always in the *plural majestatis. Bhadaṅta* is applied both to Bauddha and Jaina monks, and means "reverend," "worthy of worship." A vicarious form is *bhayaṅta,* (see below, inscription No. 25,) from which the Jaina Prâkṛit form *Bhaṅte* has been derived.

The verandah has one square pillar to the right of the centre, and a pilaster at the left side. In the left end of the verandah is inscription No. 5. It is in six lines on a decaying surface, but only three letters are much injured.

INSCRIPTION No. 5.[2]

सिद्धं थेराणं भदत[3] पातिमितन भदंत
आगिमित[न][4] च भागिणेयिय पाव
यितिकाय नागनिकाय दुहुतय[5] पाव
यितिकाय पदुमंनिकाय देय धंमं
लेणं पोढी च सहा अतेवासिनिय बोधिय[6]
सह च अतिवासिनिय असाल्हमिताय

[1] Sans. Svâtimitrâ.

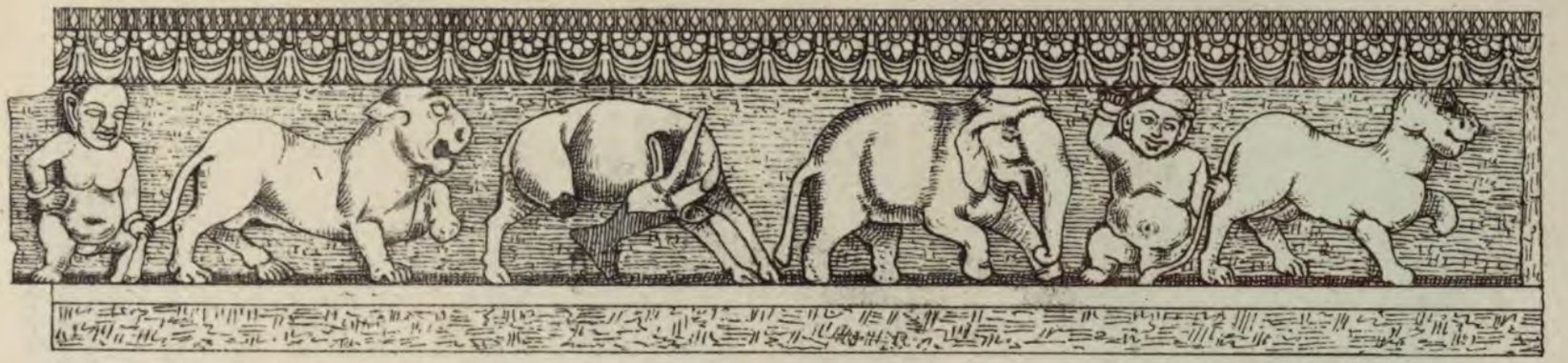
[2] This is Prof. Jacobi's 2nd inscription (*Ind. Ant.,* vol. VII., p. 254).

[3] Read भदंत. [4] Read ०तान ; the surface of the rock is injured here. [5] Read ०तुय.

[6] Two letters *ya-ma,* added beyond the end of this line, are only lightly cut and look recent ; if inserted where the mark indicates they make Mayabodhî : if we read *Mâtuya bodhi-ya* it might be translated by "her female disciple's mother Bodhi and of her female disciple Asâlhamitâ."

KUDA

pl 3



1. RAIL IN CAVE VI.

page 12

Scale.

Ins. 12 6 0 1 2 Feet

2. SCULPTURE IN CAVE VI

p 7.

3. ON RIGHT WALL OF CAVE VI.

p. 11

Photozincographed, Govt Office, Poona, 1879

Sanskrit.

सिद्धं स्थविराणां भदन्तप्रातिमित्राणां भदन्ता-
ग्निमित्राणां च भागिनेय्याः प्रव्र-
जितिकाया नागिनिकाया दुहितुः प्रव्र-
जितिकायाः पद्मिनिकाया देयधर्मो
लयनं प्रहिश्च सह अन्तेवासिन्या बोध्या
सह च अन्तेवासिन्या आषाढामित्रया ॥

Translation.

"To the Perfect! A Lena and cistern, the charitable gift of the female ascetic (*or* nun) Padumanikâ[1], daughter of Nâganikâ[2] the ascetic, the sister's daughter of the Thera Bhadanta Pâtimita[3] and Bhadanta Âgimita,[4] and, of her female disciples Bodhi and Asâḷhamitâ.[5]"

Remarks.

Siddhaṁ is here translated as an abridgment of *Siddhaṁ namaḥ*.[6] Buddhists and Jainas distinguish those persons who have arrived at the state of perfection by the name *Siddhas*. And it is a common practice among them to salute them at the commencement of any writing. This word is also found in the Brahmanical inscriptions of later date, and it is highly probable they derived it from the Buddhists. They apply the name, however, to their great Yogîs or sages. It is true that according to Pâṇini it is not grammatically correct to say *siddaṁ namaḥ*; still it is in common use. Both Buddhists and Brâhmaṇs teach their pupils to repeat the phrase before commencing their lessons in the alphabet.

At the right end of the verandah is a recessed bench. Behind the verandah at the left end is a small open room, with a bench on the right side; behind this is a cell with a bench or bed at the back; and to the left of this is another inner cell with a bench or bed on the right of it. In the right end of the verandah back wall a door leads into another cell, with a very small one beyond it having a recess in the back wall. There are traces of plaster on the walls and ceiling of this cave.

No. VI. Close adjoining the last and at 3 feet lower level, the next has a court in front with the head and forelegs of a standing elephant, 11 feet high, projecting from each side wall—that on the right nearly gone; trunk and tusks of the other broken. On the front of the cave, behind this left elephant, is a sculptured figure of Buddha, 18″ high, seated on a throne with his feet on a lotos, over a wheel, with three deer on each side, and upheld by Nâga figures with others below (see 3rd plate,[7] *fig.* 2). At each side of Buddha a *chauri*-bearer stands on a lotos, the left one being Avalokitêśwara, holds a lotos stem with his left arm. Two *Vidyâdharas* hold a crown over Buddha's head; and above this is a segmental arc

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[1] Padminikâ. [2] Nâginikâ.

[3] Prâtimitra—Pâtimita is probably a mistake for Sâtimita—G. B.

[4] Agnimitra. [5] Ashâḍhamitrâ.

[6] Some scholars will differ from this opinion of the Paṇḍit's, which was also held by Dr. Stevenson.—The proper translation of *siddham* is 'hail!' In the phrase *siddham namaḥ* or, as the Lekhâvalis have it, *namaḥ siddham*, the word *siddham* refers to the well-known Sûtra *siddhovarṇasamâmnâyaḥ*, 'established (and auspicious) is the record of the letters.'—G. B.

[7] The illustrations of this cave (3rd and 5th plates) are from drawings made by the Assistants in the Archæological Survey.

supported by *makaras* on each side, and two flying figures above it. Inscription (No. 6) is beneath to the left. It has been faintly cut and is much decayed.

INSCRIPTION No. 6.

[दे] यधर्मोयं संघोपसायिककार्य हरि
.....पि.....प.. ...स....ताम

This inscription is in a later alphabet than the preceding ones, and in Sanskrit. It is partly illegible. In the beginning we have [*de*]*ya dharmoyam*, 'this meritorious gift,' and then *sa*[*m*]*ghopaśâyikakârya*, 'the honourable tranquillizer of the Saṅgha.' The rest is illegible.

The steps up are broken. The verandah has two octagonal pillars with square bases, and square pilasters. Between the pillars and pilasters is a thin parapet, ornamented outside with rail pattern, and with a bench on the inside as in Cave III at Nâsik—which cave belongs to about the same age as this.

On the left pilaster is a Buddha, seated cross-legged on a cushion, 13 inches high, with a *chauri*-bearer on each side standing on a lotos—the left one, Avalokitêśwara, holding a lotos stem with his left arm. Above is a segmental arch with Gandharvas on each side. The cushion rests on a high four-footed stool or table, between the legs of which is a lotos with a deer on each side of its stem. The legs of the seat stand on the ornament or semi-circular moulding at the bottom of the pilaster, which contains inscription (No. 7), and outside the lower end of each leg is a small kneeling figure with joined hands. The inscription is in four lines and some odd letters, faintly cut and indistinct.

INSCRIPTION No. 7.

देयधर्म्मोयं शाक्योपा-
सिक[1]व्याघ्रकाया[2] यदत्र
पुण्य[3] तद्भवतु मातापितृपू-
र्व्वङ्गमं कृत्वा सर्व्वसत्वानां अनुत्तरि[4] ज्ञा-
नावापय[5]

Translation.

"This is the meritorious gift of the female Śâkya worshipper[6] Vyâghrakâ[7]: may its benefit be for the attainment of supreme knowledge, first by her father and mother and then by the whole sentient world."

On the inner side of this pilaster, the upper group of sculpture consists of a Buddha seated cross-legged, 8 inches high, with a standing *chauriwâlâ* on either hand. The lower group has a similar Buddha, 11 inches high, on a lotos, with two standing *chauriwâlâs*—the left one being Padmapâni. Under each side lotos is a kneeling figure with joined hands.

On the face of the right pilaster near the top are two 8-inch Buddhas seated on cushions, separated by a pillar, and with a kneeling figure in the outer lower corner of each compartment. Below these is a 13-inch Buddha seated on a *sinhâsana* with feet on lotos, and two *chauriwâlâs*, one with lotos as before and

[1]Read °का. [2]Read व्याघ्रिकाया. [3] Read पुण्यं. [4] Read °र. [5] Read ज्ञानावाप्तये.

[6]*Śâkyopâsika* is properly a devout Buddhist laic. [7] Sans. Vyâghrika.

Translation.

"The meritorious gift of a *leṇa* by Sivama, the youngest after the writer Sivabhûti, among the sons of Sulasadata and Utaradatâ (*who are full*) brothers and servants of the Mahâbhoja Mandava Khandapâlita,[1] the son of Mahâbhojî Sâḍagerî Vijayâ,—with the rock carving by his (*Sivama's*) wife Vijayâ and his sons Sulasadata, Sivapâlita, Sivadata, and Sapila[2]; and the pillars by his daughters Sapâ,[3] Sivapâlitâ, Sivadatâ and Sulasadatâ."

Remarks.

Selarûpakamam (Sans. *śailarûpakarma*) refers to the figures[4] in the back corners of the cave. The Sanskrit work *rûpamaṇḍana*, by Maṇḍana, treats of the construction of images, whence it is evident that *rûpa* refers technically to such figures.

In the back wall of the verandah is a central door and two large windows lighting the large square hall, which has a bench round both sides and the back. The back halves of each side wall of this room are sculptured, but like those already described they are all after-additions of much later date than the caves. On the left side wall are, first,—at the top, four 9-inch Buddhas seated cross-legged in the *jñânamudrâ*, or attitude of meditation, each in separate compartments. Under these are two groups, separated by a pilaster, each consisting of a 13-inch Buddha on a *siṁhâsana* with his feet on a lotos, and *chauri*-bearers as before; crown or tiara borne over his head by *Vidyâdharas*, and *makara*-arch as before, with four *Vidyâdharas* carrying garlands. Below the lotoses are two deer, four kneeling figures to the left and six to the right. Below these are mouldings with two deer and a *kîrtimukh* in alternate panels. Second,—Buddha seated cross-legged on lotos, 28 inches high, with *chauriwâlâs*, the left one holding his clothes on his hip with his left hand, right one holding a lotos stem with his left hand. Overhead a plain arch with a kneeling *Vidyâdhara* on each side, the left one holding some object and the right one a flower or fruit. Below, the stem of the central lotos is upheld by two Nâga figures cut off at midthigh, with two kneeling figures to the left and three to the right. Third,—above is a dâgoba in bas-relief; below, a Buddha in *jñânamudrâ* 15 inches high, on a lotos, with a standing *chauri*-bearer to the right. All three groups have remains of paint on them.

On the right wall, beginning from the left are: first, Buddha, 30 inches high, seated cross-legged on a lotos, with the usual *chauriwâlâs* on each side standing on lotoses. Overhead a plain arch with a *Vidyâdhara* on each side carrying a festoon. Below, the central lotos stem is supported by two Nâga figures, each on one knee, with a kneeling Nâganî behind him, and on the left another kneeling female behind, with a man kneeling behind her. On the right is only one other kneeling figure. Below the three on the left is inscription No. 10 in five lines pretty distinctly cut on a smooth surface in characters of the same type as those used in Nos. 6, 7, and 8, and in the Sanskrit language.

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[1] Sans. Skandapâlita. [2] Sans. Sarpila. [3] Sans. Sarpâ.

[4] These are—a male and female figure in each corner on the back wall of the cave, as described below, are evidently much older work than the figures of Buddha carved on the walls; it may also include the fronts of the two elephants outside the verandah, one at each end.

KUDÂ.

Photozincographed, Govt Office, Poona, 1879.

FIGURES IN CAVE VI.

Page 12

INSCRIPTION No. 10.

देयधर्म्योयं शाक्यभिक्षु[1]
बुद्धसिघस्य[2] मातापितृ
पूर्व्वङ्गमं कृत्वा भटाकर्च[3] य
दत्र पुण्यं तद्भवतु सर्व्वसत्वा
नामनुत्तरज्ञानावाप्तये

Translation.

"This meritorious gift of the Śâkyabhikshu Budhasiṅgha; may the merit of it be for the attainment of supreme knowledge by father, mother, and Bhaṭârka, and then to the whole sentient world."

Remarks.

Bhaṭṭâraka is a title applied to a Bauddha high priest: it was not so used in very early times, but by the later Digambara and Śvetâmbara Jainas and Buddhists it came to be so employed, as it had been previously to kings, and again in more recent times even to a proud consequential person. Bhaṭârka seems to be a provincial and corrupt spelling of this word.

After this comes another group of sculpture, the same as the last as far as the *Nâgants*; between the left Nâganî and left *chauriwâlâ* is inscription No. 11, and between the right hand ones is No. 12. They are but faintly cut.

INSCRIPTIONS Nos. 11 AND 12.

देयधर्म्योयं शाक्यभिक्षुः[4]
संघदेवस्य अत्र च
चेंडिनक्षेत्र[5] बध्वा दी
पमूल्य[6] बुद्धस्य[7]
दत्तं
यो लोपये[त्]
पंचमहापा
तकयुक्तो[8] भवे[त्]॥

Translation.

"This (*image*) is the meritorious gift of the Śâkyabhikshu Saṅghadêva, and the Chendina field is given for the expense of lights to Buddha. Who cuts off (*this grant*) is guilty of the five great sins."

Under the left Nâganî is a kneeling figure offering a lotos bud; behind the right one is another kneeling figure, and below it a female. Third: a Buddha, 19 inches high, same as the first down to the lotoses; below, the Nâgas appear to have torn up the lotos stem and are bearing it aloft; the Nâganîs kneeling behind as before (see 3rd plate, *fig.* 3). Below are two kneeling figures on each side looking upwards.

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[1] Read भिक्षो.° [2] Read ° सिंहस्य. [3] Read भटार्कस्य च.
[4] Read ° क्षोः. [5] Read ° त्रं. [6] Read ल्यं. [7] We should have बुद्धाय here. [8] Read क्तो.

At the back of the hall is a low screen wall supporting two octagonal pillars and pilasters with the Mhâṛ pattern on them. An entrance between them leads to the antechamber of the shrine, and a low parapet or rail behind the bench is carved with animals. The left side is shewn in the third plate, *fig.* 1. The other side has 1st, (from left,) a *śârdûla* driven by a dwarf holding its tail; 2nd, a maned tiger with a dwarf holding its tail and brandishing a club; 3rd, a bull similarly driven; and 4th, a tiger.[1]

On the return of the back wall on each side, which meets this parapet, are two figures, male and female, similar to what we find on the front screens in the Chaitya Caves at Kaṇheri and Kârlê. In the left corner is a male 5′ 4″ high and female 5′ 2,″ allowing for head-dresses, with a child holding the woman's foot at the right lower corner. The attitudes and dress of these and the corresponding pair (male 5′ 4,″ female 5′ 0,″) in the right corner, are shewn in the fifth plate. Are they dancing? These seem older than any of the other wall sculptures.

The floor of the antechamber is level with the top of the bench in the hall, and had also benches on the inner sides of the thin parapets. At the left end is a cell benched on the right side; and just above this bench is an entrance, 18 inches square, into a smaller cell filled with stones and rubbish. A doorway, about 9 feet wide, leads into the shrine with a plain dâgoba in it, reaching to near the roof, and joined to it by the staff of the umbrella which is carved on the rock above. There are trees of plaster and painting on all the walls, roofs and columns of this cave.

No. VII. Close to the last and at 5 feet higher level is Cave VII, with a water tank to the right of the entrance. The court is plain, with steps up to the entrance at the left end of the verandah, which has two octagonal columns with square bases and square pilasters, with the ornament already shewn on a pilaster at Mhâṛ (1st plate). Between the pillars is a thin plain parapet with a seat inside. A door in the back of the verandah, to the right, leads into a cell with a stone bench on the left side. Traces of plaster are on the walls; and there are sockets for the door frame. In the right end of the verandah is a recessed bench. On the left end wall is inscription No. 13[2] (see 6th plate) in four lines, very deeply and clearly cut on a smooth surface, and entire:—

INSCRIPTION No. 13.

मामकवेजीयस वेजस इसिरखितुपासक
स पुतस वेजस सोमदेवस देयधंम लेणं
पुतस च स नागस इसिरखितस सिवघोसस च
दुहुतुय च इसिपालिताय पुसाय धंमाय सपाय च

Sanskrit.

मामकवैद्यकस्य वैद्यस्य ऋषिरक्षितोपासक-
स्य पुत्रस्य वैद्यस्य सोमदेवस्य देयधर्मो लयनम्
पुत्रस्य च स नागस्य ऋषिरक्षितस्य शिवघोषस्य च
दुहितुश्च स ऋषिपालिताया पुष्याया धर्मायाः सर्पायाश्च ॥

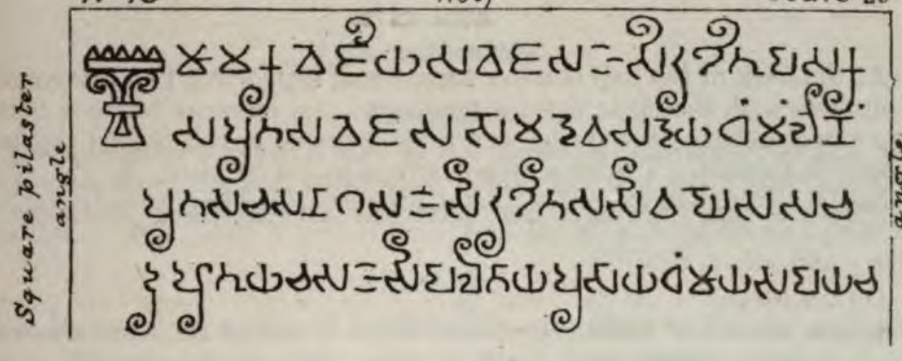
[1] Figured in *The Cave Temples*, Plate III., *fig.* 1.

[2] This is Prof. Jacobi's No. 4 (*Ind. Ant.*, vol. VII., p. 255).

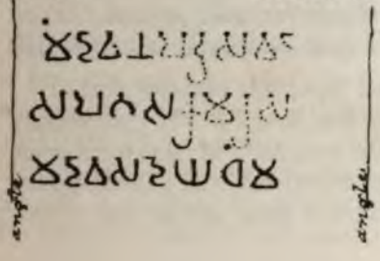
Kudâ Inscriptions

pl. 6

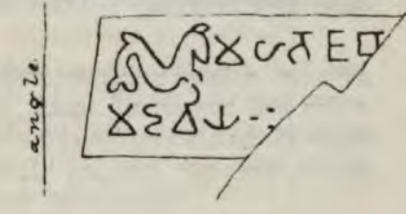
N°13 — Roof — Scale $\frac{1}{20}$



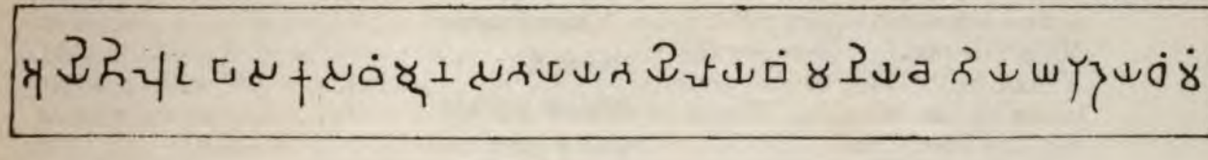
N°14 — Scale $\frac{1}{20}$



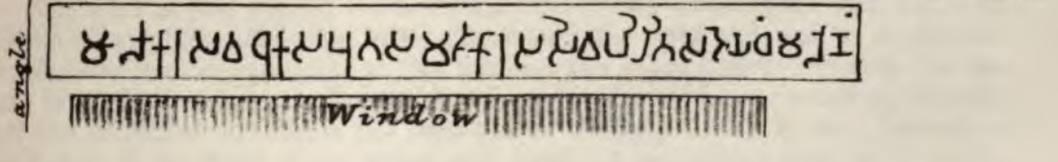
N°17 — Scale $\frac{1}{15}$



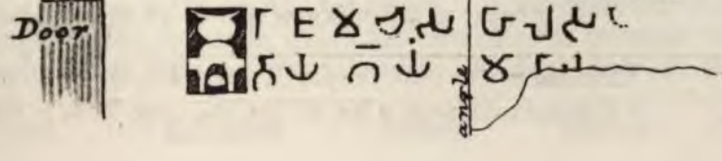
N°15 — Scale $\frac{1}{10}$



N°16 — Roof — Scale $\frac{1}{15}$



N°18 — Scale $\frac{1}{10}$



Translation.

"The meritorious gift of a cave by the physician Somadeva, the son of the Mâmakavejiya physician and worshipper Isirakhita,[1] and his (*Somadeva's*) sons Nâga, Isirakhita, and Sivaghosa, and daughters Isipâlitâ,[2] Pusâ,[3] Dhammâ,[4] and Sapâ.[5]"

Remarks.

Mâmakavejiya, an epithet of Isirakhita, is equivalent to the Sanskrit *mâmakavediya*. Mâmaka may be the name of some once famous *vaidya*, or physician, who gave the name to his family; or if *mâmaka* be some branch of medicine not now known, the term would mean one of a family skilled in that branch.

Upâsaka is a Bauddha and Jaina title for a householder or layman of the sect. In the *Chaturvidha Saṅgha* there are four classes of people—Bhikshus, Bihkshunîs, Upâsikas, and Upâsikâs.

Just beyond the tank outside this is another cistern, dry and broken in, with inscription No. 14 on the back of the recess over it. It is deeply cut but much weatherworn, so that the latter half of the first two lines is indistinct and the copy conjectural; the 3rd letter in the 2nd line was probably *pu*, and the 5th *ku*, as read; and in the next line the first syllable must have been *maṁ*.

INSCRIPTION No. 14.

मंदवानं परस[सि?]वम-
स प[पु]तस कुमारस
मदवस देयधम.

Sanskrit.

मांडपानां परशिवम-
स्य पुत्रस्य कुमारस्य
मांडपस्य देयधर्मः

Translation.

"The meritorious gift of Maṅdava Kumâra, son of Sivama, the chief of the Mandavas (?)"

No. VIII is just beyond the last tank and 3 feet lower than No. VII. It consists of an oblong chamber, with a door near the right end and a window to the left, now broken into one; at the left end is a stone bench. A door in the back, towards the right, leads into a cell having a short recessed bench on the left. Half the length of this bench has been cut to a depth of 19 inches, leaving a 3 inch wall at the front of the bench, and fitted for receiving a trap lid 3″ thick, which would complete the bench and form a box 21″ square and 16″ deep.

No. IX is close to the last and at 6 feet higher level. Entered from the left side of the court is a cell with a stone bench at the back; the front wall is nearly gone, but it had a window to the right of the door. In the right side is a window and a door leading into the verandah which has two octagon columns with cushion bases and capitals and plain octagon pilasters. A large door at the back,

[1] Sans. Ṛishirakshita. [2] Ṛishipâlitâ. [3] Pushyâ. [4] Dharmâ. [5] Sarpâ.

with sockets for a frame, leads into a chamber containing a plain dâgoba, the abacus of the capital reaching to the roof. The dâgoba is towards the back of the shrine, but about equidistant from the back and sides. There are traces of plaster on the walls. Inscription No. 15 is at the right end of the verandah of this cave, deeply cut on a smooth panel.

INSCRIPTION No. 15.

अयितिलु उपासकस बंम्हनस भयाय भयिलाय बंमनिय चेतियघरो देयधंमं

Sanskrit.

आर्यतिलूपासकस्य ब्राह्मणस्य भार्याया भ्राजिलाया ब्राह्मण्याश्चैत्यगृहं देयधर्मः

Translation.

"The meritorious gift of a Chetiyaghara[1] by Bhayilâ,[2] a Brâhmaṇî, wife of the Brâhmaṇa Upâsaka Ayitilu.[3]"

No. X is close to the last, but at 5 feet lower level. It has a small court in front, with a door towards the right, now broken into a large window to the left of it. Inside is an oblong chamber opening towards the right into a cell, with a stone bed at the back. Over the window is inscription No. 16, deeply cut on a rough surface. The 13th and 14th letters are probably *mâ-lâ*, as in the transcript, and the 20th may perhaps be *pâ*.

INSCRIPTION No. 16.

मालाकारस वधुकस पुतस म[मा]लाकारस सिवपिरितस देयधंम लेणं

Sanskrit.

मालाकारस्य वधुकस्य पुत्रस्य मालाकारस्य शिवपालितस्य देयधर्मो लयनम्

Translation.

"The meritorious gift of a Lêṇa by Sivapirita,[4] gardener, son of the gardener Vadhuka."

No. XI is close by, and at 2 feet lower level. It consists, first, of an open verandah with inscription No. 17 on the right end wall, which is mostly broken away, as is also the back wall of this verandah, which was pierced by a door and window into an oblong room with a bench along the back, now much destroyed; then, to the right of the verandah is another larger plain open chamber. This might properly be regarded as two caves.

INSCRIPTION No. 17.

This inscription is deeply cut on a smooth panel, but part of it is broken away: the donor was a daughter of a Mahâbhoja[5] of the family or town of Mandava:—

महाभोजवा [लिकाय]

मंदविय इ .....

No. XII, close adjoining and at the same level, is similar to the first part of No. XI, but the verandah is nearly gone except a stone bench at the right end, over the recess above which, and partly on the back wall is inscription No. 18, cut on a rough surface and distinct, but injured at the ends of the lines.

[1] San. Chaityagṛiha. [2] Sans. Bhrâjilâ. [3] Sans. Âryatila. [4] Sans. Śivapâlita(?)
[5] Conf. Inscrip. No. 19.

The door into the room behind has sockets, and to the left of it is a large window, partly broken into one. The inner room has a bench at the back.

INSCRIPTION No. 18.

राजमचस हालस [दुहु]
ताय गोयंमाया [लेणं]

Sanskrit.

राजामात्यस्य हालस्य दुहि-
तुर्गौतमाया लयनम्

Translation.

"The Lêna of Goyaṁmâ,[1] the daughter of Hâla, the royal minister."

Remarks.

This inscription has an odd representation of a lion at the commencement. The 'râja' was perhaps one of the Mahâbhojas. Of *dutaya* (daughter) the *du* is partially visible and *tâya* appears in the copy for *tuya*. After *Goyaṁmâyâ*, *le* is also partially legible in the copy.

No. XIII, close to the last and at 2 feet higher level, has an open verandah with a short bench at the right end. Traces of plaster on the walls. Steps lead down in front from the right end of the verandah. Inscription No. 19 is on the back wall over the window, which is to the left of the door leading into a nearly square chamber with bench at the back (see 7th plate). It is rudely cut on a rough surface.

INSCRIPTION No. 19.

महाभोयस साडकरस[2] सुदंसणस दुहुतुय विजयनिकाय देयधंमं लेन

Sanskrit.

महाभोजस्य साडकरस्य सुदर्शनस्य दुहितुर्विजयिनिकाया देयधर्मो लयनम्

Translation.

"The meritorious gift of a Leṇa by Vijayanikâ, daughter of Mahâbhoya[3] Sâḍakara Sudaṁsaṇa.[4]"

Remarks.

Vijayanikâ is apparently the same as the Vijayâ of Nos. 1 and 9: the epithets Mahâbhoya and Sâḍakara, applied to her father here, corresponding with the feminine forms Mahâbhojî and Sâḍagerî applied to Vijayâ.

No. XIV is close to and on the same level with Cave XIII, and is exactly similar in plan. Inscription No. 20 is on the left end wall and round the back over the window. It is but lightly cut on a smooth panel, but distinct.

---

[1] Sans. Gautamâ.

[2] There is a hole in the stone, as if for an *anusvâra*, over the *ra* in this word. The *u* of *hu* in the fourth word and the *tu* following, are broken; the mark over the *vi* in the last word is a hole in the surface.

[3] Sans. Mahâbhoja. [4] Sans. Sudarśana.

INSCRIPTION No. 20.[1]

करहाकडकस लोहवाणियियस महिकस
देयधंमं लेणं

Sanskrit.

करहाकटकस्य लोहवणिजो महिकस्य
देयधर्मो लयनम्

Translation.

"The meritorious gift of a cave by Mahika of Karahâkaḍa, ironmonger."

Remarks.

Karahâkaḍa or Karahâkaṭa is Karâḍ in the Sâtârâ district, near which are many Bauddha caves.

About 5 feet further is a tank containing water, and with inscription No. 21 on the back of its recess, deeply cut on a rough surface, but weather-worn and indistinct.

INSCRIPTION No. 21.

ग[ह]पतिनो वसुलस
सेठिनो सना[नपोढी]

Sanskrit.

गृहपतेर्वसुलस्य
श्रेष्ठिनः स्नानपहिः

Translation.

"Of the merchant (*sêṭh*) Vasula,...a bathing tank."

Remarks.

The first legible letter is *ga*, the next *hapa* wants the first part of the *ha*; after *seṭhi* there is apparently a weather-worn *no*, followed by *sanâ*, and *na poḍhi deya dhammam* is peeled off. A *snânaprahi*, Pâli *nâna poḍhi*, is a tank where the bhikshus could bathe,—open above, with a large aperture and stair down into the water.

About 20 feet from No. XIV is a small recess (apparently a tank now buried) nearly filled with earth and roots, with inscription No. 22 on the back of it, cut on a very rough weather-worn surface.

This has not been read.

About 45 feet beyond No. XIV is a recess like a cell, nearly filled with earth and boulders.

No. XV. About 55 yards beyond No. XIV and at 20 feet higher level is another dâgoba cave. The verandah has had four plain octagonal pillars, of which one is gone; at the ends are square pilasters with the same ornament as before. At each end of the verandah is a cell with a stone bench at the back.

[1] Prof. Jacobi's No. 7 (*ut. sup.*, p. 256.) Prof. Jacobi has remarked that the first six and ninth letters in this inscription differ considerably from the rest, and resemble those used in Aśoka's edicts.—J. B.

Inscription No. 23[1] in one long line on the left end and left of back walls near the roof. It is deeply cut on a smooth surface, and very distinct.

INSCRIPTION No. 23.

महाभोजे मंडवे[2] कोछिपुते वेलीदतेअहिलस पुतस अधगछकस रामदतस देय
धम चेतियघरो उयरको च भयाव स वेलीदताव[3] देयधंमं उयरको

Sanskrit.

माहाभोजे मांडपे कौत्सीपुत्रे वेलिदत्तेहिरलस्य पुत्रस्य अर्धगच्छकस्य रामदत्तस्य देय
धर्मश्चैत्यगृहमपवरकश्च भार्यायाश्च [स?] वेलीदत्तायाश्च देयधर्मोपवरकः ॥

Translation.

"The meritorious gift of a Chêtiyaghara and cell[4] by Râmadata the Adhagachhaka,[5] the son of Ahila,[6] when Velîdata,[7] son of Kochî,[8] was Mahâbhoja Mandava; and by his wife Velîdatâ the meritorious gift of a cell."

Remarks.

Ahila may be Sanskrit *Âbhîra*, as in early times they were spread over this part of the country, and as testified by an inscription at Nâsik, they were even powerful. Their proper names, like the two mentioned here, often ended in *-data*. But it may, also, be a diminutive *ahi*, 'snake,' and an equivalent of Sapila (Sarpila) in No. 5.

Adhagachhaka is the name of a religious sect. The Jainas are divided into *gachhas*.

A wide doorway in the centre leads into the shrine containing a plain dâgoba of which the abacus is against the roof. There are traces of plaster on the walls and roof, and of painting on the columns.

The next four caves are about 30 feet above the level of No. XV, and in a position between XIV and XV but further back towards the summit of the hill, and are here numbered from left to right as an upper range. No. XVI has a tank with good water to the left of the entrance to the court; and another to the right. Both tanks have inscriptions Nos. 24 and 26 on the backs of their recesses. The court is plain, with a low bench across the front of the cave, which consists of an oblong chamber with door and window, and a bench or bed at the left end. Between the door and window is inscription No. 25, very deeply cut and distinct. A door near the left end of the chamber leads into a cell with a bench in its left side. There are traces of plaster on the walls of the chamber and cell.

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[1] Jacobi's No. 8 (*u. s.*, p. 256).

[2] The connexion between the *anusvâra* and the *ma* is a flaw or break on the surface of the stone.

[3] Regarding *bhayâva* and *Velîdatâva* see Prof. Jacobi's remarks, *ut sup.*

[4] *Uyaraka*, Sans. *apavaraka*.

[5] Sans. Ardhagachhaka. [6] Sans. Âbhîra(?). [7] Sans. Vairidattâ(?). [8] Sans. Kautsî.

INSCRIPTION No. 24.

स...सा.....ण्हु.....
सबं च आंतिवासिनीय बोधिय

Sanskrit.

.....
सर्वं चान्तेवासिन्या बोध्याः ॥

The last line only is deeply cut, the others are peeled off and decayed: a *hu* below the last line but one suggests the name Veṇhu (Vishṇu). In the last we have "and all, of the female disciple Bodhî."

INSCRIPTION No. 25.[1]

सिधं थेराण भयत
विजयाण आतिवासिणिय
पवइतिकाय सपिलाय
देयधंमं लेणं सह सा
लोहिताहि वेण्हुयाहि स[ह]च
आतिवासिणिय बोधिय

Sanskrit.

सिद्धम् स्थविराणां भदन्त
विजयानामन्तेवासिन्याः
प्रव्रजितिकायाः सपिलाया
देयधर्मो लयनं सह सा
लोहिताभिर्विष्णुकाभिः सह च
अन्तेवासिन्या बोध्या ॥

Translation.

"To the Perfect! The meritorious gift of a Leṇa by the nun Sapilâ,[2] the female disciple of Thera Bhayanta Vijaya, with Lohitâ and Veṇhuyâ,[3] and her (*Sapila's*) female disciple Bodhî."

Remark.

As Lohitâ and Vehṇuyâ are in the plural majestatis, they may have been fellow-disciples with Sapilâ, or perhaps relations.[4]

INSCRIPTION No. 26.[5]

This has been deeply cut, but is weather-worn and broken, though fairly distinct.

मालाकारस मुगुदा.....[दे]
यधंम पोढि

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[1] Jacobi's No. 9 (*u. s.*, p. 256.) [2] Sans. Sarpilâ.

[3] Sans. Vishṇukâ. Dr. Bühler proposes, "with her venerable kinswoman Veṇhuyâ."

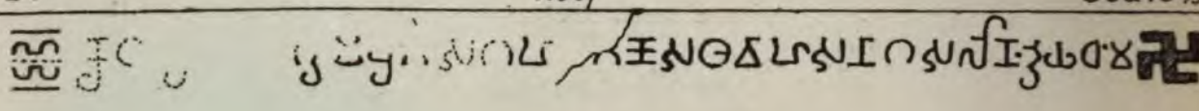
[4] Prof. Jacobi had already remarked this (*Ind. Ant.*, vol. VII., p. 256).

[5] This is Prof. Jacobi's No. 10 (*u. s.*, p. 256-7).

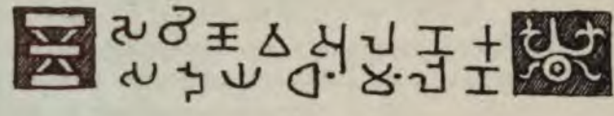
Kudâ Inscriptions

pl 8

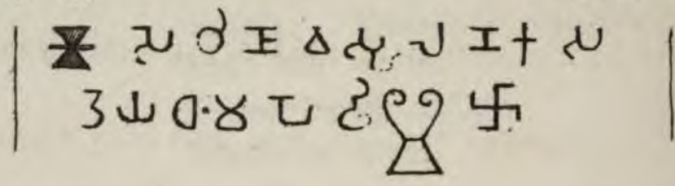
N° 27 — Roof — Scale $\frac{1}{15}$



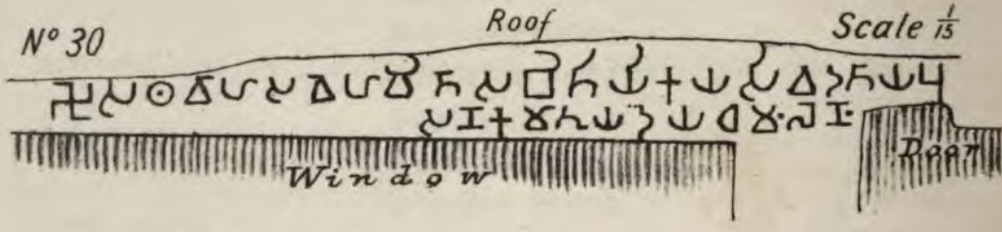
N° 28 — Roof — Scale $\frac{1}{15}$



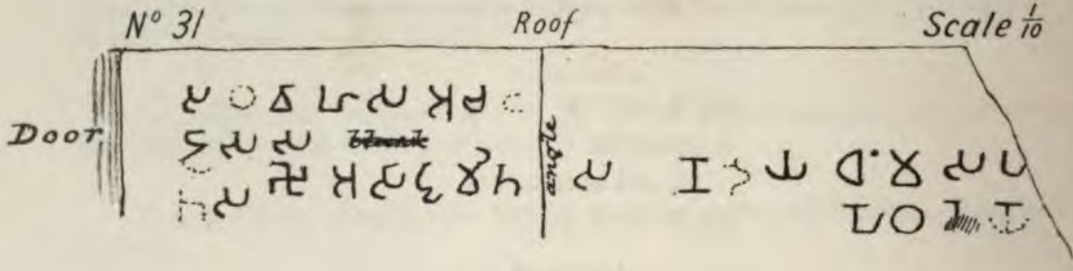
N° 29 — Scale $\frac{1}{15}$



N° 30 — Roof — Scale $\frac{1}{15}$

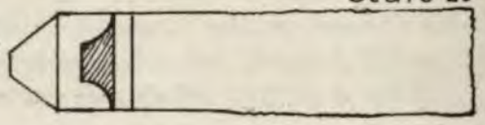


N° 31 — Roof — Scale $\frac{1}{10}$



Scale $\frac{1}{20}$

Stone found lying in verandah of N° 24 Cave. Square and all four sides alike.



Govt. Photozincographic Office, Poona, 1880.

Sanskrit.

मालाकारस्य मृगदा [सस्य] दे
यधर्मः प्रहिः ॥

Translation.

"The meritorious gift of a cistern by the gardener Mugudâ(sa).[1]"

No. XVII. About 7 feet beyond the tank to the right of this last, and on the same level as that cave, is No. XVII, very like the last, only with a very large window to the left of the door. The doors have no sockets. Traces of plaster on the walls. The right end of the verandah is broken into that of the next cave. Inscription No. 27[2] is on the back wall of the front chamber close to the ceiling and to the left of the cell door (see 8th plate). It has been deeply cut on a smooth surface, but much of it is peeled off.

INSCRIPTION No. 27.

After the first letters we can read—

कोट ..... स्वामिपुतस गृह[प]तिणो सथवाहस नागस लेणं देयधंम

Sanskrit.

.....स्वामिपुत्रस्य गृहपतेः सार्थवाहस्य नागस्य लयनम् देयधर्मः ॥

Translation.

"The meritorious gift of a leṇa by Nâga, the trader and householder who .....son of Svâmi....."

Remark.

Sathavâha, Sans. *Sârtha-vâha*, is 'a great merchant,' 'leader of a caravan,' and is often applied to a ship-owner or trader.

No. XVIII is close to, and on the same level as, the last, but there is no bench or step up into the verandah, which is therefore 1 foot lower. The door is between two large open windows, and there is a bench at the left end. The cell at the back, towards the right end, has had a large window, now broken into the door, and a bench at the back. Both doors have sockets. There are traces of plaster on the walls. Inscription No. 28 is on the back wall of the verandah to the left, and close under the roof[3] it is deeply cut and distinct.

INSCRIPTION No. 28.

सेठिणो वसुलणक
स देयधंमं लेण

Sanskrit.

श्रेष्ठिनो वसुलणक-
स्य देयधर्मो लयनम् ॥

Translation.

"The meritorious gift of a cave (*leṇa*) by Vasulaṇaka, the merchant (*sêṭhi*)."

---

[1] Sans. Mṛigadâsa.

[2] Jacobi's No. 11 (*ibid*, p. 257); his copy, however, was defective.

[3] Jacobi's No. 12 (*ibid*, p. 257); but his copy was imperfect.

No. XIX is close to XVIII; court 13 feet wide, plain, and at 1 foot 6 inches higher level than the last; verandah 14′ 9″ by 6′ 6″ like No. XVII; door to right and large window to left, with rough square pillar between them. At the left end a passage 3′ 9″ wide leads back with a recessed bed 6′ 2″ by 2′ 3″ on the right side. To the right a door in the back leads into a cell 6′ 9″ square, with a recessed bench at the back, 4′ 8″ long. Both doors have sockets: traces of plaster on the walls.

No. XX is about 57 yards further and at 10 feet higher level; difficult of access; front of verandah gone, and most of the back wall, which has had a door in the centre and a window to the left of it opening into a small square room.

No. XXI is about 27 yards further and 5 feet higher than No. XIX. The court is plain and the verandah has two roughly hewn square pillars. A doorway in the middle of the back wall leads into an unfinished chamber, with a square mass in the centre of the back wall and, being worked out on both sides, was probably intended for a dâgoba. To the left of the entrance is a tank choked up with inscription No. 29, on the back of the recess; it has been deeply cut, but is weather-worn.

INSCRIPTION No. 29.

सेठिणो वसुलणकस
देयधंम पोढि

Sanskrit.

श्रेष्ठिनो वसुलणकस्य
देयधर्मः प्रहिः ॥

Translation.

"The meritorious gift of a cistern by Vasulaṇaka, the merchant."

No. XXII close to the last and at 3 feet lower level; division of the courts broken; bench at left side of the court. A door to the right and window to the left are now broken into one. Inside is a chamber with a bench at the back. Between this and the next is a tank in a recess with good water.

No. XXIII. Just beyond the tank and at same level as the last is a cave with central door and two large windows. At the back of the outer oblong room is a nearly square one, with door and window and a recessed bench at the back. Over the left-hand window is inscription No. 30, cut on a rough surface.

INSCRIPTION No. 30.

सथवाहस वेहमितस[1] बितियिकय सिवदताय पु-
सणकमातुय देयधमं लेणं

Sanskrit.

सार्थवाहस्य वेशमित्रस्य द्वितीयकायाः शिवदत्तायाः पु-
ष्यणकमातुर्देयधर्मो लयनम् ॥

[1] The *mi* is badly formed and the *d* after *ta* is perhaps only a indentation on the rough surface of the rock; in *bitikoya* read °*kâya*.

Translation.

"The meritorious gift of a cave by Sivadatâ, the mother of Pûsaṇaka,[1] and second (daughter *or* wife) of Vehamita,[2] the trader."

Remark.

Bitiyika, Sans. *dvitîyakâ*, 'the second,' probably means the wife or second person in the household, or possibly daughter.

No. XXIV is 12 feet further on and at 4 feet higher level. It is similar to the last, only the front room or verandah is broken in, and the recessed bench is on the right of the inner cell. Inscription No. 31 is to the right of the door and partly on the right end: it is much weather-worn and indistinct.

INSCRIPTION No. 31.

सठवाहस अच[ल]
दासस
असाळमितस [ले]णं देयधंम सह
तस...पाथो देय

Sanskrit.

सार्थवाहस्य अचल-
दासस्य
अषाढमित्रस्य लयनं देयधर्मैः सह .....
तस.....पाठ देयो ॥

Translation.

"From the trader Achaladâsa's son Asâḷamita, the meritorious gift of a cave and a path (?)."

Remark.

After °*dâsasa* a *pu* seems to be omitted, and in the middle of the 3rd line a *le* after *sa*.

No. XXV is close adjoining and at the same level. The front of the verandah is gone; bench at left end; large open window and door in back wall leading into a chamber with recessed bench at the back.

No. XXVI adjoins; verandah broken into from the last; bench at right end of ruined verandah; window and door at the back enter a small plain chamber.

Lêṇa, Sans. *layanaṁ*, 'an abode,' among Bauddha caves, a residence for Bhikshus. The other description of cave is the *chaityagṛiha*, which contained a dâgoba and was used for worship only. Later in the history of Buddhism when Lêṇas came to be made very large, a dâgoba, with the *dharmachakra* and *siṅha* on either side of it (as in Caves III and VIII at Nâsik), were carved on the wall, or were set into a separate cell or shrine as at Bagh. From the fifth or sixth century, the Mahâyâna sect introduced colossal images of Buddha into the shrines of the *lêṇas*, or *vihâras*. The root *vihṛi* means to 'walk about,' 'go apart,' and the term *vihâra* was applied to large monastic halls, where the monks

[1] Sans. Pushyaṇaka. [2] Sans. Vêdamitra.

could walk about, to which they *betook* themselves for the rains, or, perhaps, the name arose from the legends invented respecting Buddha's having visited and *walked about* in the locality of each monastery. These vihâras served the double purpose of being temples for the images of Buddha and places of abode for the Bhikshus. On this plan the Nepâl monasteries are now formed: but the word *vihâra* does not seem to have been in general use before the sixth century A. D.

Gaṇḍakûṭi is a small apartment for an image of Buddha only, but with no accommodation for a monk.

Saṅghârâma is analogous to the Jaina *dharmaśâlâs* at their great *tîrthas*, having a temple and residences for Bhikshus and Śrâvakas when the great *saṅghas* or pilgrimages visited them. Nothing of this sort, however, now remains in connection with any of the caves of Western India.

2.—BHAJA CAVES AND THEIR INSCRIPTIONS.

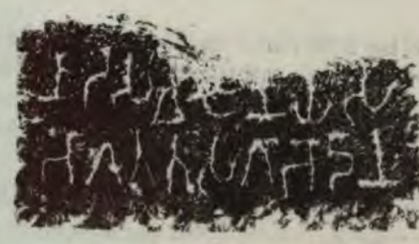
The small group of caves at Bhâjâ, about a mile south of the railway, or three miles south of the Kârlê caves, are cut in a low spur of the hill which is crowned by Îśapur fort.

The whole of the caves seem to have been the work of the Hînayâna sect, and do not appear to have been altered by the Mahâyânas of later times. The Chaitya-cave is of a very early type, and has had a wooden front. There are no inscriptions upon it. To the east of it are several ruined vihâras,—none of them large, nor with pillars in their halls,—and the only carving in them are 'Chaitya arches' over the cell doors and string courses of 'rail pattern' connecting them, after the style of Cave XII at Ajaṇṭâ. To the west is a group of fourteen dâgobas cut out of the solid rock; those in front are exposed, but the five behind are under the rock, and in some cases their capitals are joined to it. Several of these have inscriptions, much weather-worn and abraded, which the Paṇḍit has deciphered pretty completely.

Still further west, a small vihâra cave was discovered, and excavated in December 1879. The verandah had a half-arch roof, ribbed, and with dâgobas and Caryatides alternately, arranged along the upper part of the back wall, which is pierced below by two doors and a latticed window. There is also a cell at the right end of the verandah, on each side the door of which and extending along part of the front wall is a large scene carved in low relief, in which are numerous figures; to the right of the cell door elephants and wild beasts, sacred trees, human figures, both male and female, some with short broad swords, one female with a horse or ass's head, &c. On the left side, female demons of hideous proportions seem to be carrying off a chariot and its occupants.

To the left of the window a small square stone seat was carved, but is much broken. On each side the central door, and to the left of the side door is a dwârapâla, also in low relief, with very rich turban, necklaces, bracelets, &c. That on the right holds a bow; the one between the doors (much injured) held two spears; the figure was much damaged and the stone cracked before excavation, but shortly afterwards some mischievous person pushed or knocked it out and destroyed it. The third, to the left, holds two spears with barbed heads. In the left end of the verandah is a small recess, with a pillar and two pilasters in

Bhâjâ Inscriptions.



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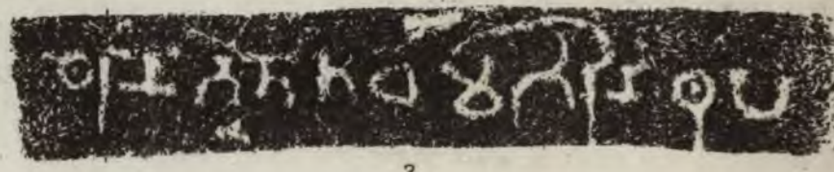

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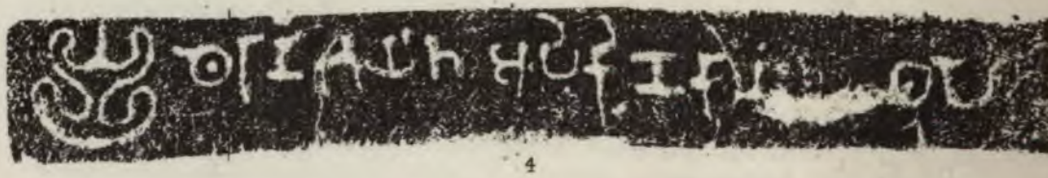

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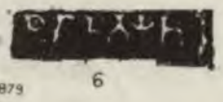

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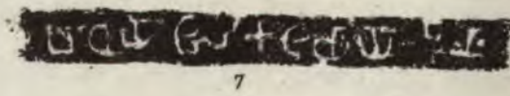

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Lithographed Gov^t Office Poona 1879

front. The capitals of the pillar and right side pilaster (the left one is broken) are carved with a sort of centaurs or sphinxes, having the bodies of cows or buffaloes, and human female busts. This recess is raised from the floor, and the plinth below is carved with numerous figures executed with much minuteness, and all in a very early style of sculpture.

Inside is a square room with a bench along the left side, over which are two low recesses, and two loftier panels carved each with an armed man. These recesses and panels are each surmounted by a Chaitya arch, projecting well forward. On the back and right side are two cells, and between their doors are recesses also, either for moveable images, or, possibly, for setting vessels and utensils in. All four walls are carved with 'Chaitya arches' connected by string courses of 'rail pattern.'

Altogether, this cave is one of the most curious, and apparently most ancient vihâra cave in Western India, and thus tends to support the theory I put forth some years ago, that the Bhâjâ caves were not, as had been previously suggested, an offshoot from those of Kârlê, but quite an earlier foundation.

The inscriptions are only eight in all, short, and of little immediate historical importance,[1] though they may yet turn out to have connections with others. The first is in the more ancient form of characters; the second is of a later date, the alphabet bearing a near resemblance to that used by the Ândhrabhṛityas.

INSCRIPTION No. 1.

Over a cell door in Cave XVII, west of the Chaitya-cave. It is a good deal mutilated, but pretty legible[2] :—

नडसवस नायस

भोगवतस गाभो दानं

Sanskrit.

नटशर्वस्य ज्ञातस्य

भोगवतस्य गर्भो दानम् ॥

Translation.

"The gift of a cell from Nâdasava, a Nâya of Bhogavatî."

Remarks.

Nâya is the name of a caste, otherwise known as Jñâta. *Bhogavatasa*—'a native of Bhogavatî.'

---

[1] Two of the Bhâjâ inscriptions (our Nos. 2 and 8) were copied by the late Professor L. W. Westergaard, and Nos. 1 and 2 by M. D'Ochoa, in 1844, and given to Dr. J. Bird, who gave what he believed to be translations of them (*J. B. B. R. A. S.*, vol. I, pp. 439-443). No better specimens of the results of the ignorance and self-assurance of pedantry could well be produced. He seems to have allowed himself, like Dr. Inman, to be entangled by a theory as to what the inscriptions ought to say, and each word had to be taken up in a particular way and manipulated to suit his system. He claims to differ from Westergaard in his readings both of vowels and consonants, and then transliterates inscription No. 2 as—

Mahâratha sâkasâkâ pûtasâ
tânamdâtasa dayyâdamâpâda,

and translates it: "The righteous gift of a symbol and vehicle of the purified S'âka S'âka *S'akra or Indra*), the resting place of the giver."—J. B.

[2] The photozincograph of these inscriptions (9th plate) is not quite satisfactory. The first letter looks like ना and भोगवतस like भागततस. The actual readings have been ascertained by an inspection of the original.

INSCRIPTION No. 2.

Over two wells in one recess, west from the last:—

महारथिस कोसिकीपुतस
विण्हुदतस देयधम पोढी

Sanskrit.

महारथिनः कौशिकीपुत्रस्य
विष्णुदत्तस्य देयधर्मः प्रहिः ॥

Translation.

"The religious gift[1] of a cistern by Viṇhudata[2], son of Kosikî,[3] a great warrior."

Remark.

Mahârathi is a Paurâṇik title of a great warrior: it is common in the families of Râjas. This man, the son of Kauśikî, does not appear to have been even a petty râja; but as the Ândhrabhṛityas were notably in the habit of assuming the mother's name as he does here, Viṇhudata may have been connected with that royal family.

INSCRIPTION No. 3.

On the second dâgoba, counting from north-east to south-west, in the front row, and much weather-worn:—

थेरानं भञंत धमगिरिनां थुप[4]

Sanskrit.

स्थविराणां भदन्तधर्मगिरीणां स्तूपः ॥

Translation.

"The Thupo of the venerable reverend (*bhadaṅta*) Dhamagiri.[5]"

INSCRIPTION No. 4.

On the base of the third dâgoba, also weather-worn:—

थेरानां भयंत अंपिकिणकानं थूपो

Sanskrit.

स्थविराणां भदन्तापिकिणकानां स्तूपः॥

Translation.

"The Thupo of the venerable reverend Aṁpikiṇaka."

Remark.

Aṁpikiṇaka is a peculiar name not met with anywhere else. The *anusvâra* may be a mistake, and the *pi* may possibly be *hi*, so that the name may be read *Ahikiṇaka*.

---

[1] There is some difficulty in rendering *deyadhama* into English; *dhama* seems to be closely allied in application to the sense of θρησκεία, and the compound might perhaps be translated, 'charitable, virtuous,' or 'meritorious gift' or 'benefaction.'—J. B.

[2] Sans. Vishṇudatta. [3] Sans. Kauśikî.

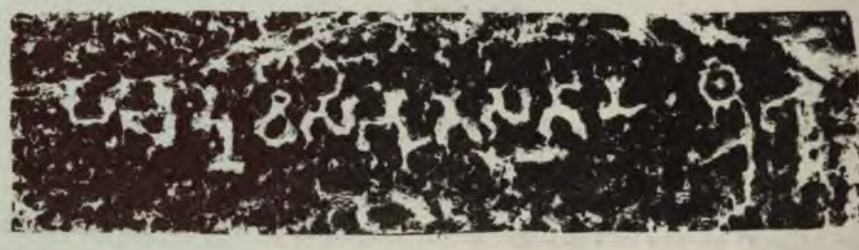
[4] In भञंत the head of the second letter is joined to the *anusvâra* by a flaw in the stone. The form appears to be a corruption of or mistake for भयंत.

[5] Sans. Dharmagiri.

p 10

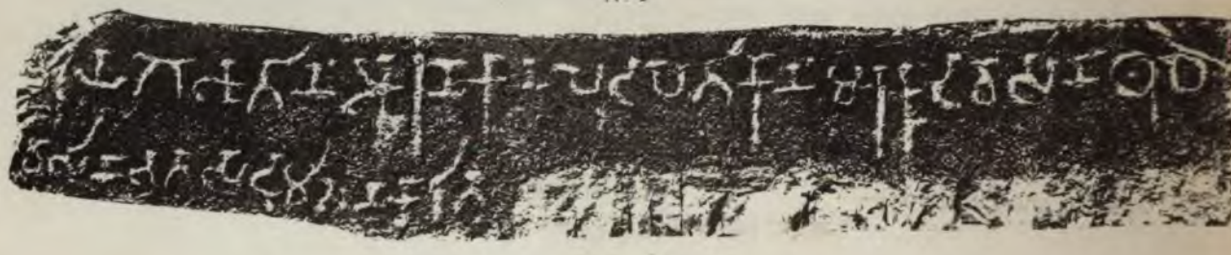
Bhâjâ Inscriptions.

Nº 8



Bedsâ Cave Inscriptions.

Nº 1



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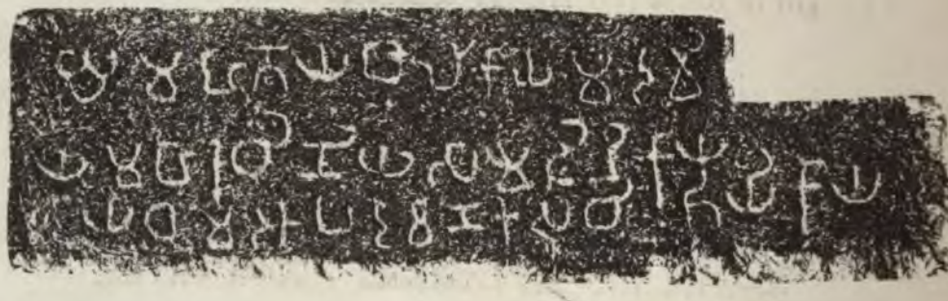

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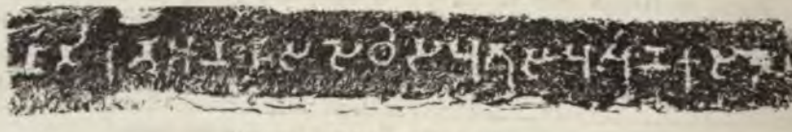


Photozincographed. Govt. Office, Poona, 1880.

INSCRIPTION No. 5.

On the base of the fourth dâgoba, very indistinct :—

थेरानं भयंत संघदिनानं

Sanskrit.

स्थविराणां भदन्तसंघदत्तानां [स्तूपः] ॥

Translation.

"[*The Thupo*] of the venerable reverend Saṅghadina.[1]"

INSCRIPTION No. 6.

On the capital of one of the dâgobas in the second row, under the rock :—

No. 6.

थेरानं भयंत

Sanskrit.

स्थविराणां भदन्त ॥

Translation.

"The venerable reverend.[2]"

INSCRIPTION No. 7.

Over the right-hand cell door in the back of the vihâra Cave No. VI, to the east of the Chaitya :—

बाधया [बोधिया] हालिक नयाया दानं

Sanskrit.

बोध्या हालिक जायाया दानम् ॥

Translation.

"The gift of Bâdhâ (Bodhi), the ploughman's wife."

INSCRIPTION No. 8.

On the *garbha* or dome of the large dâgoba which stands first in the front row, much weather-worn and scarcely legible.

3.—THE INSCRIPTIONS AT BEDSA CAVES.

The Beḍsâ caves are on the south side of the range of hills in which those of Bhâjâ and Pâtan are, and a few miles south-west from the Khaḍkâlê railway station. Next to Bhâjâ and Koṇḍânê in age, the group is but a small one, and its special peculiarity is a vaulted vihâra. This vihâra is very much like a Chaitya cave, having an apsidal back; but it is low and has no pillars. The cells are arranged round the sides and back; have the chaitya-arch ornament over

[1] Saṅghadina is the Prâkṛit for Saṅghadatta.

[2] This fills the line; the name of the Bhadanta has never been added.

each; and pilasters of the antique pattern shewn in the accompanying plate, with a portion of the shaft cut away at the corners. Between these pilasters are grated windows of the pattern shewn in the drawing.[1]

There are only three inscriptions, of which two were copied by the late Professor Westergaard and interpreted by Dr. James Bird in his usual style; for he found no difficulty in getting Pâli inscriptions to support an esoteric meaning in accordance with his theory.

Inscription No. 1.

Consisting of two lines on the rock behind a dâgoba; weather-worn and the beginning of each line lost:—

..... य गोभूतिनं आरणकान पैण्डपातिकानं मारकुडवासीनं थुपो

..... वासिना भतासाळमितेन कारित

Sanskrit.

.....गोभूतीनामारण्यकानां पैण्डपातिकानां मारकूटवासीनां स्तूपः

.....वासिना भट्टाषाढमित्रेण कारितः॥

Translation.

"The Thûpo of Gobhûti, native of Mârakuḍa, an Âraṇaka (*and*) Peḍapâtika. Caused to be made by Asâlamita Bhata,[2] inhabitant of....."

Remarks.

Peḍapâtikânaṁ, Sans. *piṇḍapâtikânâṁ*, is one who lives on alms, and is here used in the plural majestatis. *Âraṇaka*, Sans. *âraṇyaka*, a dweller in forests.[3] *Mârakuḍa*, Sans. *Mârakûṭa*, the hill of Mâra, is perhaps the old name of that in which the Beḍsâ caves are.

Bhata—must be *bhaṭṭa*—a warrior. The name of his birth-place is lost.

Inscription No. 2.

This consists of three lines, and is cut in the rock over a water cistern near the Chaitya, and tolerably distinct:—

महाभोयबालिकाय म[हा]देवि-

य महारठिनिय सामडिनिकाय

[दे]यधम आपदेवणकस बितियिकाय-

Sanskrit.

महाभोजबालिकाया महादेव्या

महारथिन्याः सामडिनिकाया

देयधर्मे आपदेवणकस्य द्वितीयकायाः॥

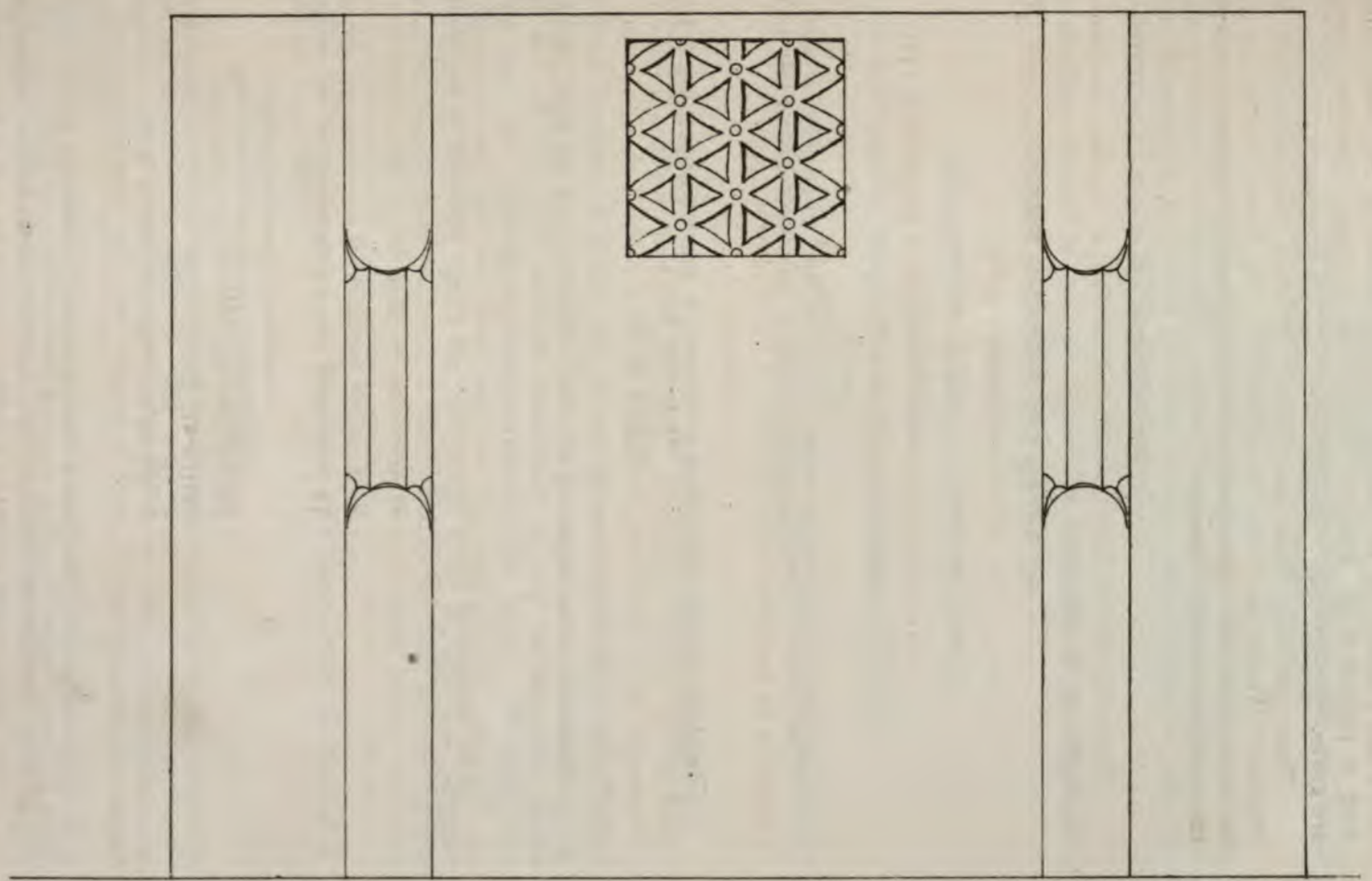
---

[1] This plate is from the notes of the Messrs. West.

[2] Sans. Ashâḍhamitra Bhaṭṭa;—*Bhata* is probably Sans. *bhakta*, 'devoted.'—G. B.

[3] Gobhûti must have been rather a notable ascetic in the eyes of his countrymen, having a double title to sanctity.

Window from Bedsâ Caves



Photozincographed, Govt Office, Poona, 1880

Scale 1 Inch to a foot

Translation.

"The religious gift of Mahâbhoya's daughter (*bâlikâ*) Sâmaḍinikâ, the Mahâdêvî (or princess) Mahârathini[1] and second wife of Âpadêvaṇaka.[2]"

Remarks.

Madêvî is a mistake of the engraver's for *Mahâdêvî*. *Mahâbhoya* must have been a râja in this part of the country, whose daughter's name Sâmaḍinikâ may also be read Sâmesinikâ, but the third letter is more like *di* than *si*, and the second, if intended for *me*, is not regularly formed.

INSCRIPTION No. 3.

Over the door of a cell in the right end of the verandah of the Chaitya:—

नासिकान अनदस सेठिस पुतस पुसणकस दान-

Sanskrit.

नासिकस्यानन्दस्य श्रेष्ठिनः पुत्रस्य पुष्यणकस्य दानम् ॥

Translation.

"A gift of Pusaṇaka,[3] son of Anada[4] Seṭhi, inhabitant of Nâsik."[5]

Remark.

The fourth letter looks like *ta*, but the sense requires us to read *na*, perhaps indicated by the last stroke being somewhat lengthened.

4.—THE INSCRIPTIONS IN THE BAUDDHA ROCK-TEMPLES AT KARLE.

The Rock-Temples of Kârlê are so well known and have been so often described that nothing need be added here respecting them. The carvings on the front wall of the great cave are manifestly of very various ages: those of Buddha and his attendants being evidently the latest. Whether the pairs of figures on each side the doors, and on the inside of the ends of the outer screen, are of the same age as the rest of the front is doubtful. Similar pairs are carved higher up on each end of the verandah, but they are carved in a much better style; and in the case of at least two of those below, we have

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[1] This title may mean wife [or daughter] of a great warrior.

[2] Compare the above transcript and translation with those of Dr. J. Bird (*J. B. B. R. A. S.*, vol. I., p. 441):—

Mahâtya palakaiyya manuva
ya mahâratanayya sâmaddhinakaiyya
dayâdhama upada manâkâsa vâtya kaiyya

(though one hardly knows whether he meant the Devanâgarî spelling or the Roman to be followed, or why he makes them different). His translation is:—

"A righteous gift of a small offering to the moving power (body), the intellectual principal, the cherishing material body, the offspring of Manu, the precious jewel, the supreme heavenly one here."

By those who know as little of the language as Dr. Bird, any meaning apparently can be extracted from an inscription; and the publication of such stuff leads to sensible people entertaining doubts of all tanslations from languages like cunciform but little known.—J. B.

[3] Sans. Pushyaṇaka.

[4] Sans. Ananda.

[5] Conf. Dr. Bird's reading, *J. B. B. R. A. S.*, vol. I., p. 440.

inscriptions stating that they were added by a Bhadanta or cleric,—whether whilst the excavation of the cave was going on or long after, we do not know.

The inscriptions, however, on the famous Chaitya-cave and its neighbouring monastic dwellings have never been translated. Dr. Stevenson and Dr. J. Wilson attempted one or two of the most prominent, but not with much success. Whilst camped in the neighbourhood in December 1879, Paṇḍit Bhagvânlâl Indrâjî took fresh facsimiles of the whole series of twenty-two inscriptions, and transliterated them into Devanâgarî, then turned them verbatim into Sanskrit, and with his assistance in rendering them literally I have made the following English versions from his vernacular :—

INSCRIPTION No. 1.

On the left end of the verandah of the great Chaitya-cave, on a deep flat moulding over the heads of three large elephants :—

वेजयंतिता सेठिणा भूतपालेना सेलघरं परिनिठापितं जबुदिपम्हि[1] उत्तम

Sanskrit.

वैजयन्तीतः श्रेष्ठिना भूतपालेन शैलगृहं परिनिष्ठापितं जम्बुद्वीप उत्तमम्॥

Translation.

"Sêṭh Bhûtapâla, from Vejayanti,[2] has established a rock-mansion, the most excellent in Jambudvîpa."[3]

Remarks.

Vejayantitâ—vaijayantitaḥ—' from Vaijayanti ' ; *seṭhi—śreshṭhin*—is now usually applied only to merchants. But the original meaning of *śreshṭhi* is ' great, excellent, chief, best,' and so might be applied to any man of high rank.

On the opposite end of the verandah, facing this is the word *sidhaṁ*, in large letters, as if an inscription had been just begun, but never carried further than the invocation.

INSCRIPTION No. 2.

On the lion-pillar, or *siṅhastambha*, on the left of the entrance :—

महारठिस गोतिपुत्रस अगिमित्रणकस सिहथभो दानं

Sanskrit.

महारथिनो गोतिपुत्रस्याग्निमित्रणकस्य सिंहस्तंभो दानम्॥

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[1] Read जंबु०.

[2] Dr. Bühler has suggested this rendering, and that the correct reading is doubtless *vejayantito* ' from Vejayanti, ' as the fac-simile shows : *Vaijayantî* occurs both in Brahmanical and Jaina books as the name of a town on the coast of the Koṅkaṇ (see *Petersb. Dict.* sub voce; and Mr. K. T. Telang's ' Kadamba Inscriptions,' *J. B. B. R. A. S.* vol. XII., p. 321). It is probably the Greek Byzantion.—G. Bühler.

[3] This dedication is strikingly brief : this ' rock-mansion ' is undoubtedly (*Jambudîpamhi uttama*) ' the most excellent in Jambudvîpa' ; but we wish the princely merchant had told us a little more of himself,—in whose reign he lived, or when.—J. B.

Translation.[1]

"From Agimitraṇaka, son of Goti, a great warrior, the gift of a lion-pillar."

Remarks.

Agimitraṇaka, Sans. *Agnimitraṇaka*: the syllable *-naka*, added to the name seems to have been a usual practice in those early times. In No. 5 we have *Mahâdêvanaka* for *Mahâdêva*, and in No. 8, *Mitadêvanaka*.

INSCRIPTION No. 3.

On the right end of the verandah below the feet of the elephants :—

थेरानं भयंतइंददेवस हथि च पुवा दो हथिनं च
उपरिमा हेषिमा च वेयिकादानं

Sanskrit.

स्थविराणां भदन्तेन्द्रदेवस्य[देवानां] हस्तिनौ च पूर्वौ द्वौ हस्तिनां च
उपरितना अधस्तना च वेदिकादानम् ॥

Translation.

"The gift of, first, two elephants,[2] and above and below the elephants, a (*rail-pattern*) moulding, by the venerable reverend (*bhadanta*) Indadêva.[3]"

Remarks.

Over the plinth on which this inscription is, are *three* elephants, of which the first two, with the rail-pattern belt above and below, were the gift of this *Bhadanta*. The word *vedi* here used is applied in Sanskṛit to an altar, seat, dais, &c., but in this place and elsewhere it evidently applies to bands or string-courses carved with the rail-pattern.[4]

INSCRIPTION No. 4.

Over the right-hand side door into the Chaitya :—

धेनुकाकटा गंधिकस सिहदतस दानं घरमुघ

Sanskrit.

धेनुकाकटात् गन्धिकस्य सिंहदत्तस्य दानं गृहमुखम् ॥

Translation.

"The gift of a door by Sihadata,[5] a perfumer, from Dhenukâkaṭa."

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[1] This inscription was translated by Dr. Stevenson: "The Chief Agimitra, son of the great king Bhoti, erected this lion-crowned pillar." *J. B. B. R. A. S.*, vol. V., pp. 3, and 426, 427.

[2] *Hathi* seems to stand for *hathî* and to be nominative plural. As the plural might be used to denote the number *three*, the translation might thus be: '*Three* elephants, and below and above the first two elephants, a moulding the gift of, &c'.—G. Bühler.

[3] Sans. Indradêva.

[4] It is perhaps from the root *ve* 'to weave, bind together' as a railing.

[5] Sans. Siṅhadatta.

Remarks.

Gandhika is literally a dealer in perfumes, but in early times it was nearly equivalent to our modern druggist, for the perfumer, along with the perfumes he obtained from distant countries, had facilities for obtaining medicinal drugs also, and naturally added them to his stock in trade until he engrossed this part of the business of the *vaidya*, or physician, who would at first sell also the drugs he prescribed. *Gharamugha*, Sans. *gṛihamukha*, 'a façade,' implies also the architrave and sculpture round the door, with the arch above and its enclosed lattice work.

INSCRIPTION No. 5.

The upper inscription on a pillar of the open screen in front of the verandah:—

गहतस महादेव-
णकस मातु भायिलाया दानं

Sanskrit.

गृहस्थस्य महादेव-
णकस्य मातुर्भायिलाया दानम् ॥

Translation.

"The gift of Bhâyilâ[1], the mother of Mahâdêvaṇaka, a householder."

Remark.

Gahata may be a corruption of *gṛihâstha*. The gift must be the pillar bearing this inscription.

INSCRIPTION No. 6.

On the same pillar, but lower down:—

धेणुकाकटकेण वढकिना सामि[के]
ण वेणुवासपुतेण घस्स
मुघं कतं दारमुधुकस...

Sanskrit.

धेनुकाकटकेण वर्द्धकिना स्वामिके-
न विष्णुवासपुत्रेण गृहस्य
मुखं कृतं द्वारमूर्द्धक...

Translation.

"Sâmika[2], son of Veṇuvâsa,[3] a carpenter, a native of Dheṇukâkaṭa, made the doorway and.....above the door."

The end of this inscription after the word *dâramudhukasa* is destroyed. The door referred to is perhaps that entering the Chaitya on the left, on which there is no inscription.

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[1] Sans. Bhrâjilâ. [2] Sans. Svâmika. [3] Sans. Vishṇuvâsa (or Veṇuvâsa).—G.B.

INSCRIPTION No. 7.

On the fourth pillar inside the Chaitya on the left hand :—

धेनुकाकटा यवनस सिहधयान थंभो दान

Sanskrit.

धेनुकाकटाद्यवनस्य सिंहधयानां[यस्य] स्तंभो दानम् ॥

Translation.

"The gift of a pillar by Sihadhaya,[1] a Yavana, from Dhenukâkaṭa."

Remarks.

Sihadhaya's name is in the plural, while *Yavana* is singular, perhaps by a mistake of the engraver. *Yona* or *Yavana*, 'a Greek,'—probably an Indo-Baktrian, many of whom were converts to Buddhism.

INSCRIPTION No. 8.

On the shaft of the fifth pillar on the left or north side of the nave :—

सोपारका भयतान धमुतर-
यान संमानयस थेरस [मा]-
तुलस अंतेवासिस भान-
कस नदापुतिस सातिमितस
सह [मातापि]तुय थभो दानमुलं

Sanskrit.

शोर्पारकाद्भदन्तानां धर्म्मोत्तरी-
यानां सन्मानार्थाय स्थविरस्य मा-
तुलस्यान्तेवासिनो भागिनेय-
कस्य नन्दापुत्रस्य स्वातिमित्रस्य
सह [मातापि]तृभ्यां स्तम्भदानमूल्यम् ॥

Translation.

"The gift of the cost of a pillar by Sâtimita,[2] from Sopâraka, out of respect for his maternal uncle the Bhadaṅta Dhamutaraya, by his (*i.e.*, the Bhadaṅta's) disciple and sister's son Sâtimita, the son of Nandâ, with his mother and father."

Remarks.

Sopâraka, or Śorpâraka, is Supâra rear Bassein, of which the Bhadaṅta was an inhabitant.

Samânathasa is in the genitive case, which is used in Prâkṛit for the Sanskṛit dative *saṁmânârthâya* 'for respect to.' In Sanskṛit *saṁmânârtham* or *saṁmânâya* is used; but in Aśoka's inscriptions, *sûpâthâya* (Sans. *sûpârthâya*) 'for soup,' 'for the purpose of soup,' is found; so here, the pillar is *for* the purpose of respect.

Bhânaka in Prâkṛit, *bhâgineyaka* in Sanskṛit, of which *bhânaka* is a corruption; in modern Gujarâti, *bhâṇo* is used.

This inscription is much obliterated, probably intentionally, and beneath it, in clear cut letters, is the following, of the same Sâtimita :—

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[1] Sans. Siṁhadhvaja. [2] Sans. Svâtimitra.

INSCRIPTION No. 9.

सोपारका भवंतान धमुतरियान भाण-
कस सातिमितस
ससरीरो थभो दानं

Sanskrit.

शोपारिकाद्भदन्तानां धर्म्मोत्तरीयानां भागिने-
यस्य स्वातिमित्रस्य
सशरीरः स्तम्भो दानम् ॥

Translation.

"The gift of a pillar containing relics, by Sâtimita from Sopâraka sister's son of Bhadanta Dhamutaraya."

Remarks.

There is a hole or receptacle cut for the purpose of holding a relic in the centre of a lotos carved on the front of the pillar just where the inscription ends. No other example like this has been noticed elsewhere.

INSCRIPTION No. 10.

On the shaft of the third pillar on the same side :—

धेनुकाकटा
धंमयवनस

Sanskrit.

धेनुकाकटात्
धर्मयवनस्य ॥

Translation.

"(*The gift*) of Dhama, a Yavana from Dhenukâkaṭa."

Remark.

Here we have a Yavana with the Indian name of Dhama or Dharma.

Dhenukâkaṭa—now Dharanikoṭa near Amarâvati on the Kṛishṇâ, the old capital of the Ândhras. It is frequently mentioned in the cave inscriptions.

INSCRIPTION No. 11.

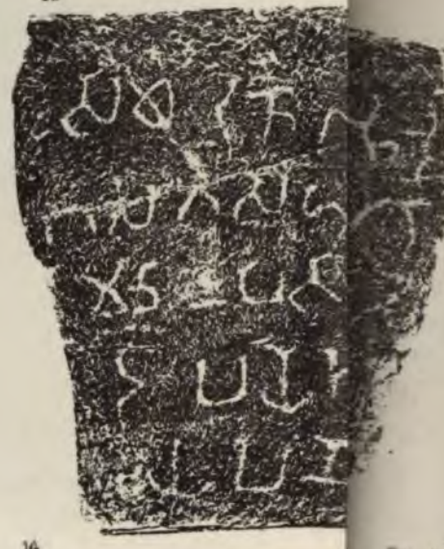
On the shaft of the seventh pillar on the left side :—

धेनुकाकटा उसभदतपुतस मितंदे-
वणकस थभो दानं

Sanskrit.

धेनुकाकटादृषभदत्तपुत्रस्य मित्रदे-
वणकस्य स्तम्भो दानम् ॥

13



14

15

Translation.

"The gift of a pillar by Mitadêvaṇaka[1], son of Usabhadata[2] from Dhenukâkaṭa."

INSCRIPTION No. 12.

On the inner face of the gallery :—

असाढमिताये भिखुणि[ये]....

Sanskrit.

अषाढामित्राया भिक्षुण्याः...

Translation.

"(*Gift*) of Asâḍhamitâ[3], a nun....."

Remark.

This must refer to the belt of rail pattern just under the inscription. Some letters at the end of the line are destroyed—probably *veyi* (or *vedikâ*) *dânam*, 'gift of the rail.'

INSCRIPTION No. 13.

On the upper frieze to the right of the central door of the Chaitya and outside :—

[1] सिधं रञो खहरातस खतपस नहपानस जामातरा दिनिकपुतेन उसभदातेनत्रि-

[2] गोसतसहसदेण नदिया बणासयं सुवण[ति]रथकरेण [देवा]ण ब्रह्मणानं च सोळस गा-

[3] मदे[न] पभासे पूतातिथे ब्रह्मणाणं अठभायाप[देण]गावसापि त्रिसतसहसं

[4] दापयिता वलूरकेसु लेणवासान पवजितान चातुदिससघस

[5] यापणय गामो करजिको दतो सवानं[व]सावासितानं

Sanskrit.

[1] सिद्धम्। राज्ञः क्षहरातस्य क्षत्रपस्य नहपानस्य जामात्रा दिनीकपुत्रेण ऋषभदत्तेन त्रि-

[2] गोशतसहस्रदेन नद्यां वार्णशायां सुवर्णतीर्थकरेण देवेभ्यो ब्राह्मणेभ्यश्च षोडशग्रा-

[3] मदेन प्रभासे पूततीर्थे ब्राह्मणेभ्यो ऽष्टौ भार्याप्रदेन गवां चापि त्रिशतसहस्रं

[4] दापयित्रा वलूरकेषु लयनवासीनां प्रवृजितानां चातुर्दिशसंघाय

[5] यापनार्थं ग्रामः करजिको दत्तः सर्वेषां [व]र्षावासिनाम्॥

Translation.

"To the Perfect. Usabhadata,[4] son of Dinika and son-in-law of the King Khaharâta Khatapa Nahapâna, the giver of 300,000 cows,—having given gold, and being a visitor to the *tîrtha* at the Baṇâsâ river[5]; the giver of sixteen villages to gods and Brâhmaṇs; at the holy place Pabhâsa the giver of eight wives to Brâhmaṇs; and who caused 300,000 cows to be given;[6] and who at Valuraka

[1] Sans. Mitradêvanaka.

[2] Sans. Ṛishabhadatta.

[3] Sans. Ashâḍhamitrâ.

[4] Sans. Ṛishabhadatta.

[5] This conjecture *tîrathakareṇa* is not a very probable one, as *tîratha* is a modern form and not used in the old Prâkrits. Probably the *ra* of *ratha* is a mistake for *ti*. The explanation of the word *suvaṇatîthakareṇa* is furnished by Nâsik inscription No. 17, where Usavadâta calls himself *nadyâṁ barnâśyâṁ suvarṇadânatîrthakara*, which in my opinion means 'the founder of a Tîrtha and giver of a gift of gold on the river Baṇâs'; or 'the founder of a *Tîrtha* by means of a gift of gold.'—G. Bühler.

[6] Instead of *gâvasâpi* I read (*a*)*ṇuvasam pi* and translate, "who caused annually three hundred thousand (pieces of money) to be distributed." Nâsik inscription No. 17 reads *anuvarshaṁ brahmaṇaśatasahasrîbhajâpayitrâ*.—G. Bühler.

gave the village of Karajaka to the *saṅgha* of ascetics from the four quarters residing in the *leṇa*, all dwelling there for the support during the rainy season."

Remarks.

Khaharâta Khatapa Nahapâna, Sans. *Kshaharâta Kshatrapa Nahapâna*—Khaharâta must have been Nahapâna's family name.

A *Baṇâsâ* river is in northern Gujarât, flowing from the base of Abu into the Raṇ of Kachh, and another in eastern Râjputânâ, flowing in the Chambal.

Prabhâsa-tîrtha is Somanâtha Paṭṭana, still known as Prabhâsa Pâṭaṇa. The 'giving of wives to eight Brâhmaṇs' means that he gave a money donation sufficient to defray the marriage expenses of so many. It is still a custom for wealthy persons to pay the *kanyâdâna* of poor Brâhmaṇs, giving a sum of money sufficient to defray the marriage expenses of a daughter, and on the marriage day the donor 'gives away' the girl to her husband.

Whom Usabhadata "caused to give" (*dâpayitâ*) 300,000 cows is not said: apparently, he did not give them himself.

Valûraka appears to be the ancient name of the monastic establishment at Kârlê. It occurs in the next two inscriptions also, and is in the plural majestatis; so also at Nâsik we have *Triraśmishu* (No. 17, l. 3, in *Tr. Int. Cong. Orien.*, p. 327).

Karajika, the village given to the monastery has not been indentified: It may be Karanj close to Beḍsâ.

INSCRIPTION No. 14.

To the left of the central door and over the sculptures:—

[1] रञो वासिठिपुतस सामिसिरि [पुळुमायिस] सवछरे सतमे ७ गिम्हपंखे पचमे ५

[2] दिवसे पथमे १ एताय पुवाय ओखळकियान महारठिस कोसिकिपुतस मितदेवस पुतेन

[3] [म]हारथिना वासिठिपुतेन सोमदेवेन गामो दतो वलुरकासघस वलुरकलेनान सकरा[र]करो[र]सदेय मयो

Sanskrit.

[1] राज्ञो वासिष्ठीपुत्रस्य स्वामिश्रीपुळुमाविनः संवत्सरे सप्तमे ७ ग्रीष्मपक्षे पञ्चमे ५

[2] दिवसे प्रथमे १ एतस्यां पूर्वस्यां[तिथौ]औत्खलकीयानां महारथिनः कौशिकीपुत्रस्य मित्रदेवस्य पुत्रेण

[3] महारथिना वासिष्ठीपुत्रेण सोमदेवेन ग्रामो दत्तः वलूरकसङ्घाय वलूरकलयनानां संस्कारकारणाय देय एषः ॥

Translation.

"King (*râño*) Vâsiṭhîputa, the illustrious lord (*sâmisiri*) [Puḷumâyi] in the year seventh (7), of summer the fifth (5) fortnight, and first (1) day. On that day Somadêva, a great warrior, the son of Vasiṭhî and of Mitadêva the son of Kosikî, a great warrior of the Okhaḷakiyas,[1] gave a village to the *saṅgha* of Valuraka. This gift is for the repairs of the Valuraka Leṇas."

[1] The construction of this sentence will be clearer if we put the mothers' names as epithets of their sons, thus: "On that day, the great warrior, Vasiṭhîputa Somadêva, son of the great warrior of the Okhaḷakiyas, Kosikîputa Mitadêva, gave a village to the *saṅgha* at Valuraka."

Remarks.

This inscription is somewhat broken : the name of Pulumâyi is gone, but the space left and the name of Vâsiṭhîputa before it, renders it almost certain that this is the name wanting.

The mention of the *5th* fortnight of Grîshma shows that the year was not divided into six seasons (*ritu*) but into three—Grîshma, Varshâ, and Hemanta.

Autkhaḷakiya or *Okhaḷakiya* must be a clan or sept name.

INSCRIPTION No. 15.

Over the male and female figures to the right of the right-hand side door. The characters used seem rather later, if anything, than those in the preceding inscription :—

भदसमस भिखुस देयधम मिथून

Sanskrit.

भद्रसमस्य भिक्षोर्देयधर्मो मिथुनम् ॥

Translation.

" Gift of a pair by the Bhikshu Bhadasama.[1]"

INSCRIPTION No. 16.

This faces the last, being over another pair of figures on the inner side of the right end of the outer screen or front of the verandah :—

भदसमस भिखुस देयधम मिथून

Sanskrit.

भद्रसमस्य भिक्षोर्देयधर्मो मिथुनम् ॥

Translation.

" Gift of a pair by the Bhikshu Bhadasama.[1]"

INSCRIPTION No. 17.

On a piece of rail-pattern carving below the sculptures to the left of the central door :—

...[स]मणाय मातुय दानं वेयिका

Sanskrit.

...श्रमणाया मातुर्दानं वेदिका ॥

The beginning of this inscription is destroyed ; what is left reads,—" ..... the gift of a *vêdikâ* by the mother of ..... Samaṇâ.[2] "

INSCRIPTION No. 18.

Low down and to the right of the central door of the Chaitya :—

कोडिय भिखुणिय घुणिकमातु वेयिका दाण नदिकेन क[त]

---

[1] Sans. Bhadraśra.

[2] Sans. Śramaṇâ.

Sanskrit.

कोड्या भिक्षुण्या घूणिकमातुर्वेदिका दानम् । नन्दिकेन कृता ॥

Translation.

"The gift of a *vêdikâ* (rail ornament) by the nun Koḍî, mother of Ghuṇika. Made by Nadika.[1]"

INSCRIPTION No. 20.[2]

In the most northerly upper Cave, No. XII:—

[1] सिधं रञो वासिठिपुतस सिरिपुळिमाविस सवछरे चतुविसे २४ हेमतान पंखे ततिये ३ दिवसे वि-
[2] तिये २ उपासकस हरफरणस सेतफरण पुत्तस्य सोवसकस्य अबुळामाय वथव्स्य इम देयधम मटपो-
[3] नवगभ महासघियान परिगहे सघे चतुदिसे दिनं मातापितुन पुञासवसतान हितसुघस्ठतय एकविसस
[4] वछरे निठितो सहत च मे पुन बुधरखितेन मातर चस्य उपासकय बुधरखितस मातु देयधम पाथो अनो

Sanskrit.

[1] सिद्धम् । राज्ञो वासिष्ठीपुत्रस्य श्रीपुळिमावेः संवत्सरे चतुर्विंशे २४ हैमन्तानां पक्षे तृतीये ३ दिवसे द्वि-
[2] तीये २ उपासकस्य हरफरणस्य सेतफरणपुत्रस्य सोवसकस्य अबुळामायां वास्तव्यस्यायं देयधर्ममण्डपो
[3] नवगर्भः महासंघिकानां परिग्रहे संघे चातुर्दिशे दत्तः मातापित्रोः पुत्रासर्वसत्वानां हितसुखस्थितये एकविंशे सं-
[4] वत्सरे निष्ठितः सहितं च मे पुनर्बुद्धरक्षितेन मात्रा चास्य उपासिकया । बुद्धरक्षितस्य मातुर्देयधर्मः पाथोऽन्यः ॥

Translation.

"To the Perfect! The king Vâsiṭhîputa, the illustrious (*siri*) Puḷimâvi, in the year (*of his reign*) twenty-four (24), in the third (3) fortnight of the winter (*hemanta*) months, the second (2) day. This meritorious gift of a nine-celled maṇḍapa by the (*Upâsaka*) layman Harapharaṇa, son of Setapharaṇa,[3] a Sovasaka, native of Abulâmâ, for the possession of the *saṅgha* of the Mahâsaṅghas from the four quarters. For the continuance in welfare and happiness of father and mother and all people and living things. Established in the twenty-first year, and with me Budharakhita and his mother an Upâsikâ. And in addition the meritorious gift of another passage by the mother of Budharakhita."

Remarks.

The language of this important inscription differs from that usually employed and the varieties of spelling remind us of what occurs on the Kshatrapa coins;

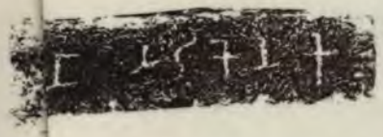
---

[1] Sans. Naṅdika.

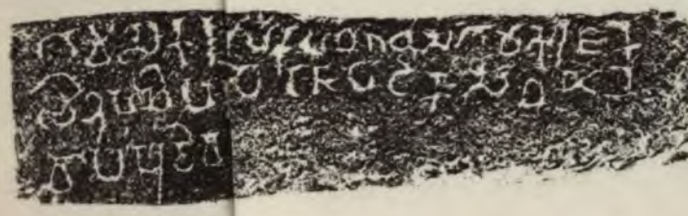
[2] Inscription No. 19—just over an image of Buddha which has been inserted at a later date between the central and right-hand door of the Chaitya-cave—is not yet ready. It is of the 19th year of Vâsishṭhîputra's time, and records a benefaction to the Bhikshus by the tâlukdâr of Mâmala—the modern Mâwal.

[3] Harapharaṇa and Setapharaṇa are clearly two Persian names. The former corresponds with the Greek Horophernes or Holophernes. The latter part of both *-pharaṇa* is the Persian *frana*, 'lord.' *Seta* is perhaps the ancient *khshaeta* and the modern *shîd*.—G. Bühler.

Nº 17



19



1880.

for in one place the genitive ends in *-sa* and in another in *-sya*, and we have *puta* in *Vâsiṭhîputasa* and *putta* in *Pharaṇaputtasya*.

The names of the Upâsaka Harapharaṇa and his father Setapharaṇa are unlike any in use in India, and may possibly be of Parthians. The name of their family *sovasaka* has a resemblance to *Śvâvaka*, but their native place Abulâmâ has not an Indian name. For *hitasughasṭhataya* we must read *hitasughasthataye* (in Sans. *hitasukhasthitaye*) *ekavisasavachare niṭhio*—established in the 1st year. The *vi* in *ekavisa°* is doubtful and might be read *ti*, making 31st year; but it is uncertain whether he reigned so long as 31 years.

Budharakhita and his mother seem to have been relations who aided Harapharaṇa in the work.

INSCRIPTION No. 21.

In a recess over a water cistern at the end of Cave XIII :—

....[सवछरे ?] ५ हेमाताण पखे..... [एता]य पुबाय ध[भ]यत
.....हिणा अंतेवासिनिण लेण भगिने.....साविकाण सदिगा
.....घसु काले पवइताण संघाय बु.....च देयधम पोदि
.....परिवारेण उपय.....
.....अंतेवासिनिहि उसभाए.

Sanskrit.

.....[संवत्सरे] ५ हैमन्तानां पक्षे ..... एतस्यां पूर्वस्यां
.....नां अन्तेवासिनीनां लयनं भागिने[या]: .....श्राविकायाः सदि...
.....[निदा]घ[स्य] काले प्रव्रजितानां संघाय बु..... च देयधर्मः प्राहिः
.....परिवारेण उपय..... .....
.....अन्तेवासिनीभिः ऋषभया .....

This inscription is so defaced that a consecutive translation is impossible. The sense runs thus :—

In the fifth year and of the Hemanta-paksha (of some râja—possibly Puḷumâyi), the female disciple of (*some*) Bhadanta, gave a leṇa; and a sister's daughter a Śrâvikâ (*or laic*) gave a cistern for the *saṅgha* of ascetics. With the donor several other names of relations are associated, (*but obliterated*,) with Usabhâ,[1] a female disciple.

Hematâṇaṁ—Sans. *haimantânâṁ*—is in the plural, 'of the months of winter.'

INSCRIPTION No. 22.

This is in Excavation No. III. to the south of the Chaitya :—

सिध पवइतस बुधरखितस देयधम

[1] Sans. Ṛishabhâ. The frequent occurrence of such names would seem to indicate some connection with Jainism ;—the first Jaina being Ṛishabha.

Sanskrit.

सिद्धम् । प्रव्रजितस्य बुद्धरक्षितस्य देयधर्मः ॥

Translation.

" To the Perfect! The religious gift of the ascetic Budharakhita."

5.—SAILARWADI.

The Śailârwâḍi caves are in the Garoḍi hill, about 420 feet above the level of the plain, and some two miles from Taḷêgâṅw Dâbhâḍa. They consist of seven or eight small caves, with one inscription (No. 2 on the plate) in five lines, on a surface full of holes and flaws, which reads thus :—

सिधं धेणुकाकडे वायवस
हालकियस कुडुबिकस उसभ
णकस कुडुबिणिय सिअगुत
णिकाय देयधंम लेणं सह पुते-
ण णं[द]गहपतिणा सहो

Sanskrit.

सिद्धम् । धेनुकाकटे वास्तव्यस्य
हालिकीयस्य कुटाम्बकस्य ऋषभ-
णकस्य कुटुम्बिन्याः श्रीयगुप्ति-
निकाया देयधर्मो लयनम् सह पुत्रे-
ण नंदगृहपतिना सहो ॥

Translation.

" To the Perfect one! The charitable gift of a Lêṇa[1] by Siagutaṇikâ,[2] wife of Usabhaṇaka,[3] a kuṇbi (*by caste*) and ploughman (*by occupation*), residing in Dhenukâkaḍa,[4] together with her son Nanda[5] a householder, with (?).[6]"

---

[1] See *Prabodha Chandrodaya*, i., *âvâso layanam*, &c.

[2] This must be a Prâkṛit corruption of Siṁhaguptinika. Prof. R. G. Bhâṇḍârkar, who also supplied me with a version of this inscription, reads *Dasabhaṇakasa kuḍuṁbiniya Si Agrataṇikâya*, 'Agratanikâ, the wife of Daśabhaṇaka.' He had only an eye copy, however, and *da* and *u* closely resemble one another.—J. B.

[3] Sans. Ṛishabhaṇaka, *i.e.*, Ṛishabha.

[4] This is the Prâkṛit form of the name Dhenukâkaṭa; *ṭa* preceded by a vowel in any Sanskṛit word is changed into *ḍa* in Prâkṛit (Hemachandra's *Prâkṛit Vyâkaraṇa*, viii. 1. 94). In like manner in this inscription we have *kuḍuṁbika* and *kuḍuṁbini*.

[5] Sans. Nanda.

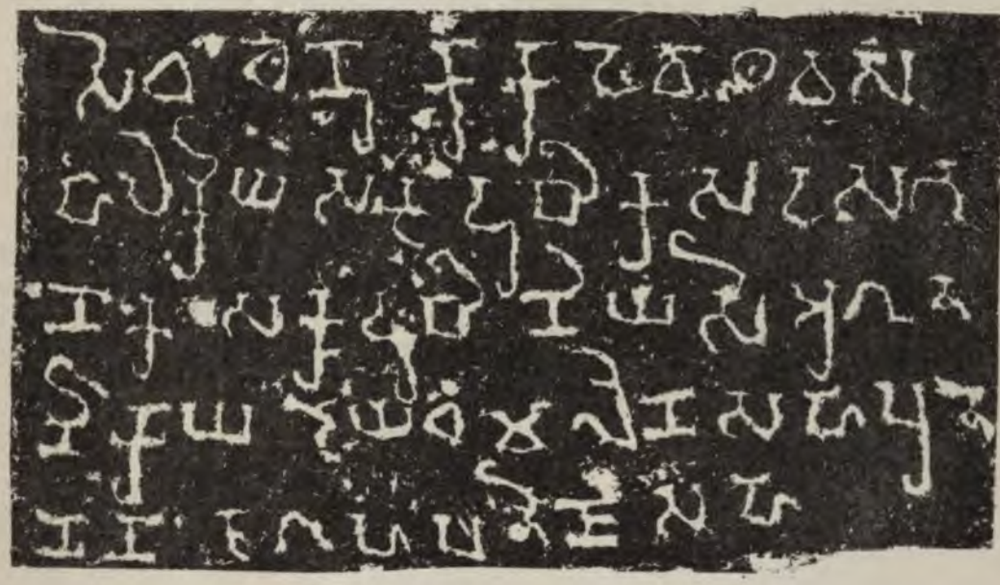
[6] The copulative *saho* at the end of the inscription is either a mistake, or something more was intended to be added.

1 On a Relic-Box found at Kolhâpur.

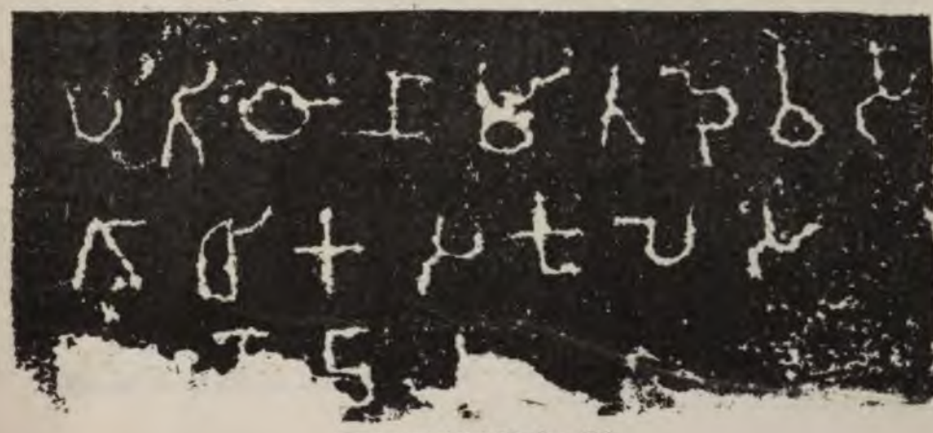
On the lid of the box

On one side of the box

2. Inscription from a Bauddha Cave at Śailârwâḍî



3. Inscription from a Bauddha Cave at Pitálkhorá



Photozincographed, Govt. Office, Poona, 1880.

Remarks.

Kuṇbi: this word is derived from the Sanskṛit *kuṭumbika*, meaning a person supporting a family; it is now generally used to indicate a particular caste. From the style of alphabet used in this inscription it appears to belong to somewhere between the times of Vâsishṭhîputra and Gautamîputra II. of the Andhra dynasty.

6.—INSCRIPTION FROM KOLHÂPUR.

In making some excavations about two years ago at Kolhâpur the foundations of a large Stûpa were turned up, and in the centre of it was found a square stone box containing a rock-crystal box, or relic-casket. On the square lid of the stone box was cut in pure Maurya or Aśôka characters an inscription (No. 1 on the plate), while on the side of the box was the letter *A*.

Bamhasa danaṁ.
Dhamagutena kâritaṁ.[1]

Translation.

"The gift of Bamha,[2] made by Dhamaguta.[3]"

7.—PITALKHORA CAVE INSCRIPTIONS.

The Pitalkhora Bauddha Caves are near the deserted village of Pâtna, 12 miles south of Châlisgâṅw in Khândesh. They are of a very early date, ranking with Bhâjâ and Khondâṇê.

On two pillars of the Chaitya-cave are short inscriptions[4]:—

INSCRIPTION No. 1 (No. 3 on the plate).

Transcript.

Patiṭhâṇâ Mitadêvasa
Gâdhikasa kulasa
[*ṭhab*]o dâna[*ṁ*].

Sanskrit.

प्रतिष्ठानात् मित्रदेवस्य
गाधिकस्य कुलस्य
स्तम्भो दानम् ॥

Translation.

"A pillar, the gift of Mitadêva of the Gâdhi family, from Patiṭhâṇa.[5]"

Remark.

This inscription shows pure Aśôka or Maurya characters.

---

[1] There not being room for *-ritam* in the second line, it has been inserted *between* the lines.

[2] Sans. Bramha. [3] Sans. Dharmagupta.

[4] Translated by Dr. G. Bühler, C.I.E. [5] Pratishṭhâṇa—Paiṭhâṇa.

INSCRIPTION No. 2.

Transcript.

Patiṭhânâ Saghakasa pu-
tana ṭhabo dânaṁ.

Sanskrit.

प्रतिष्ठानात् सङ्घकस्य
पुत्राणां स्तम्भो दानम् ॥

Translation.

"A pillar, the gift of the sons of Saghaka,[1] from Patiṭhânâ."

There are also the following inscriptions in the vihâra, but incomplete in the first two cases.[2]

INSCRIPTION No. 3.

[वछीपु]त्रस मगिलस दानं

Sanskrit.[1]

[वात्सीपु]त्रस्य मृगिलस्य दानम् ॥

Translation.

"Gift of Magila,[3] son of Vachhî.[4]"

INSCRIPTION No. 4.

राजवे[नस].....स वे .....

Sanskrit.

राजवैद्यस्य.....स्य वै.....

Translation.

"Of the royal physician....."

INSCRIPTION No. 5.

राजवेजस वछीपुतस मगिलस दा[न]

Sanskrit.

राजवैद्यस्य वात्सीपुत्रस्य मृगिलस्य दानम् ॥

Translation.

"Gift of the royal physician Magila, the son of Vâchhî."

INSCRIPTION No. 6.

राजवेनस वछीपुतस [म]गिलस दुहुतु दताय दान

Sanskrit.

राजवैद्यस्य वात्सीपुत्रस्य मृगिलस्य दुहितुर्दत्ताया दानम् ॥

Translation.

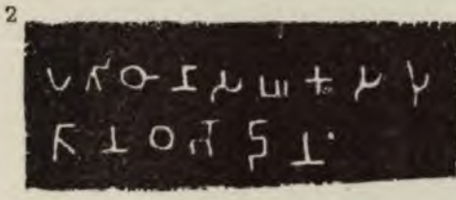
"Gift of Datâ,[5] daughter of the royal physician Magila, the son of Vachhî."

---

[1] Sans. Saṁghaka. [2] Translated by Paṇḍit Bhagwânlâl Indraji.
[3] Sans. Mṛigila. [4] Sans. Vâtsî. [5] Sans. Dattâ.

Pitalkhorâ Inscriptions

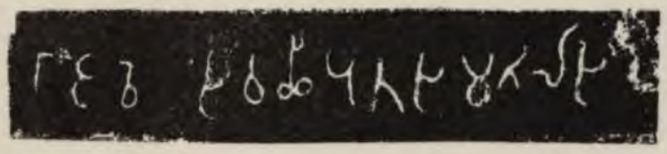
Nº 2



3

4

5



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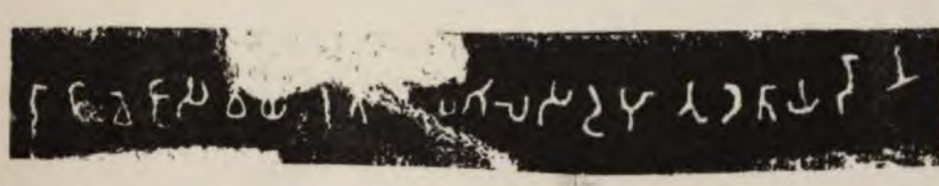

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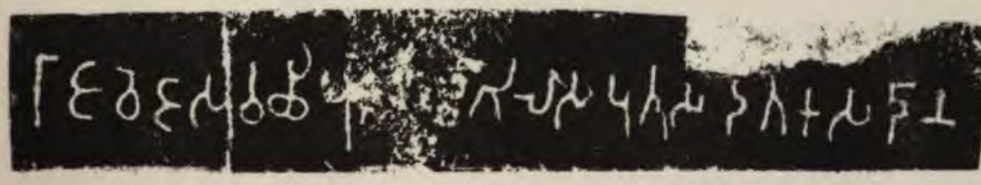
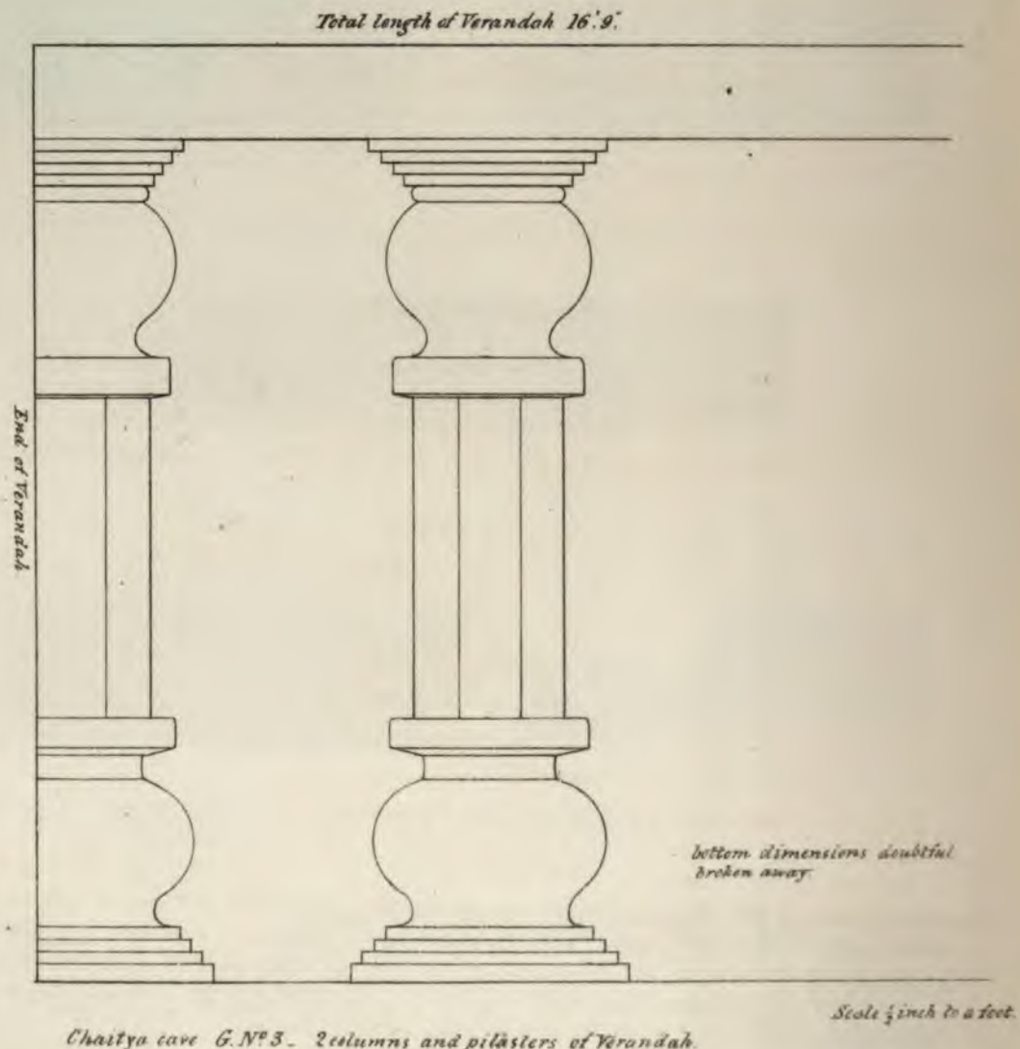


Photozincographed, Gov^t. Office, Poona, 1880.

Junnar



Chaitya cave G. No 3. 2 columns and pilasters of Verandah.

Photozincographed, Gov^t Office, Poona, 1880.

INSCRIPTION No. 7.

राजवेजस वछी[पुतस म]गिलस पुतस दतकस दान

Sanskrit.

राजवैद्यस्य वात्सीपुत्रस्य मगिलस्य पुत्रस्य दत्तकस्य दानम् ॥

"Gift of Dataka[1], son of the royal physician Magila, the son of Vachhî."

Remark.

The alphabet of these inscriptions in the Vihâra differs very little from those in the Chaitya, and may belong to about 100 B. C., or earlier a little. At this time Paiṭhana was evidently the capital of the district.

8.—JUNNAR CAVES AND INSCRIPTIONS.

A number of inscriptions from the Junnar Caves were given in No. 1 of these *Memoranda*, and some of them were afterwards translated by Dr. Kern of Leiden.[2] The Paṇḍit having gone to Junnar with a memorandum of all those known to exist, he took fac-simile impressions of all the accessible ones and copies of the others.

INSCRIPTION No. 1.

This is in one of a group of caves near the base of the east scarp of Śivaneri hill towards the southern end, on the back of a recessed bench on the left side of a small cave consisting of three cells each about 7 feet square broken into one. The letters left are all clear and distinct, but the first portion of it is broken away.

.....थ भूतेनकस

.....पोढि चा देयधम.

Sanskrit.

.....थ भूतेनकस्य

.....प्रहिश्च देयधर्मः ॥

It records the gift of a *poḍhi* or cistern and probably the *leṇa* by some person, perhaps named Bhutenaka.

The above inscription is in the fifth excavation of this group. The third is a chamber 20½ feet by 19½ and 11 feet high with the cylindrical base or drum of a dâgoba 5′ in diameter near the back. It is 3½ feet high, with a small sunken recess in the flat top, which suggests the idea that the upper portion of it must have been structural. The entrance is 6 feet wide, and the verandah is 16½ feet by 4½ inside the pilasters, and with two columns in front (one destroyed) of the pattern so common here and at Nâsik. A drawing of one of these and the adjoining pilaster is given in the accompanying Plate.[3]

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[1] Sans. Dattaka. [2] *Ind. Ant.*, vol. VI., p. 39.

[3] This plate is a photolithograph from a drawing among the MS. notes of the Messrs. West.

INSCRIPTION No. 2.[1]

This is in one of the group in the upper scarp on the east side of the fort. It is in a chamber 21′ by 11′, exactly over a vihâra below, measuring 24′ by 22′, with seven cells, with which it communicates by a stair outside at the right end. The inscription is deeply cut along the upper part of the left wall.

[१] मुधकियस मलस गोलिकियस आनदस वेण जणान देयधम उपठाण.

Sanskrit.

मूर्द्धकीयस्य मल्लस्य गौल्लिकीयस्यानन्दस्य द्वयोर्जनयोर्देयधर्म उपस्थानम्॥

"Gift of a reception-hall by Mudhakiya Mala and Golikiya Ânada, two men."

Remarks.

Mudhakiya, probably the Sanskrit *Mûrdhakîya*, and *Golikiya*, Sanskrit *Gollakiya* (the *li* is injured and might be *li* or *la*) are the names of the families to which Mala (Sans. Malla) and Ânada (Sans. Ananda) respectively belonged.

Upaṭhâṇa, Sans. *upasthâna*, 'sitting near,'—a place for receiving visits, a drawing-room—referring to the room in which the inscription is.

Higher up than the group in which Inscription No. 1 is found are a number of cisterns, recesses and caves, on one of which there is a small fragment of an inscription.[2] In the group known as the Bârâ-koṭri, on the same side of the hill is Inscription No. 3, of which Dr. Stevenson gives the first three lines as his No. 8, and the two last as No. 9.[3]

INSCRIPTION No. 4.

This inscription is in a Chaitya Cave 31′ by 20½′ with a flat roof described in my *Memorandum*. The accompanying drawing of one of the pillars in the front part of the cave will illustrate their style.[4] The roof is painted in square panels with a circular ornament in each panel, and the same with the roof of the outer verandah.[5] The inscription is on the back wall of the verandah near the right end.

वीरसेणकस गहपतिपमुघस
धंमनिगमस देयधंम चेतियघरो
नियुतो सवलोकहितसुखाय

Sanskrit.

वरिसेनकस्य गृहपतिप्रमुखस्य
धर्मनैगमस्य देयधर्मश्चैत्यगृहं
नियुक्तं सर्वलोकहितसुखाय ॥

"Of Vîrasenaka, a chief householder and upright merchant, the meritorious gift of a *chetiyaghara*, presented for the welfare and happiness of all."

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[1] No. 11 in No. I., and *Ind. Ant.*, vol. VI, p. 38.

[2] *Ind. Ant.*, vol. VI., p. 38*b*.

[3] *Ind. Ant.*, vol. VI., p. 38*b*; *Jour. B. B. R. A. Soc.*, vol. V., pp. 160-ff. It is No. 6 among those given by Col. Sykes, *Jour. R. A. Soc.*, vol. IV., pp. 287-ff.

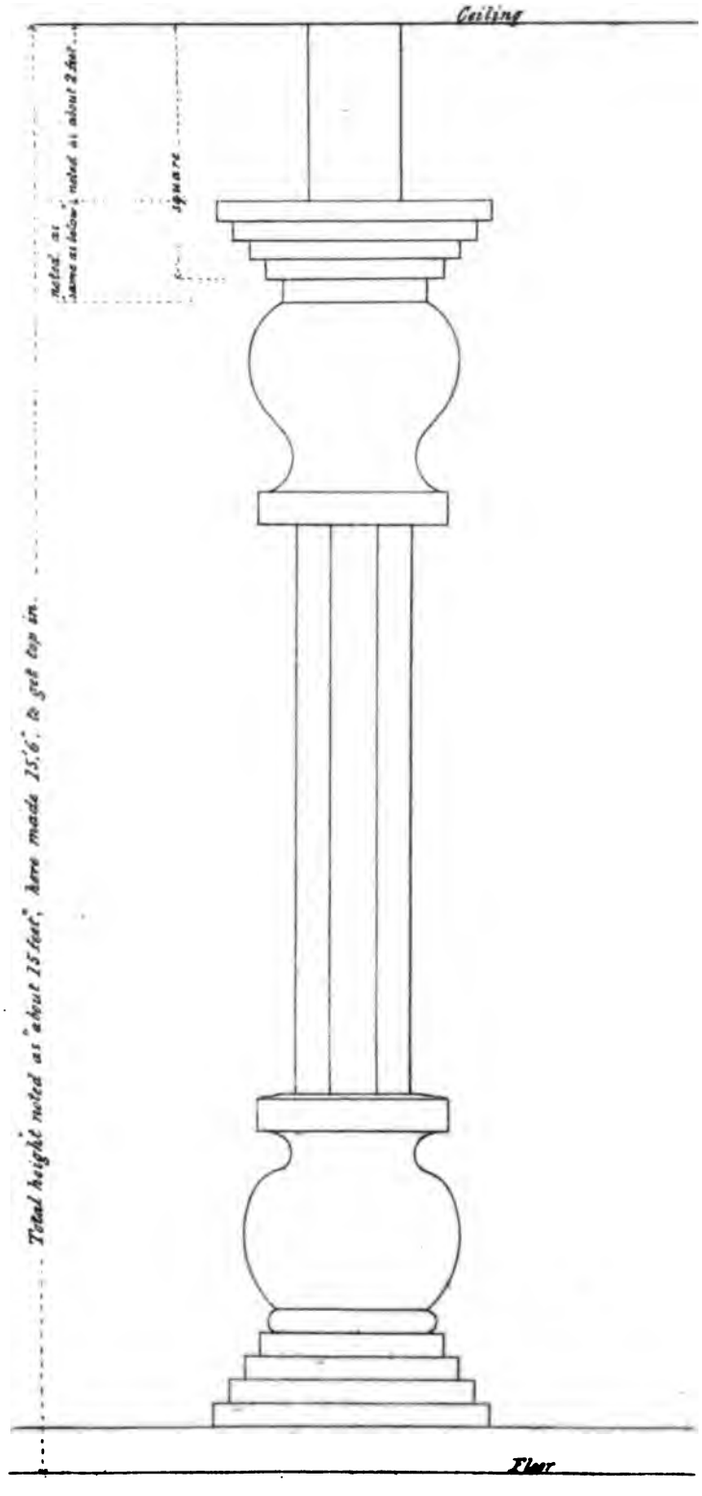
[4] From the MS. notes and drawings of the Messrs. West.

[5] No. 12 *ut. sup.* This is No. 7 of Dr. Stevenson's copies, and No. 7 of Col. Sykes's.

Graphed, Govt. Office, Poona, 1881.

Junnar

Chaitya cave – B. N° 14 – Columns between inner Verandah and cave.
2 columns and 2 halves forming pilasters. – Scale ½ inch to a foot.



Photozincographed Gov^t Office, Poona, 1880

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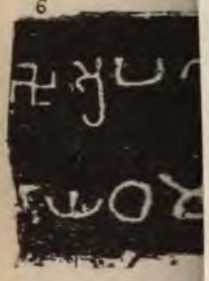


Photozincographed,

यवनस चन्द्राणां [न्द्रस्य] देयधर्मो गर्भद्वारः ॥

[1] See *Prâkrit Prakâśa* 64, VI.

[2] This is No. 8 of Col. Sykes's copies.

[3] See frontispiece to the *Cave Temples*.

Remark.

Dhamanigama, Sans. *dharmanaigama*, 'who trades uprightly'; *kûṭavâṇijya* and *dharmavâṇijya* are 'unjust' and 'just trading.'

INSCRIPTION No. 5.

This is near the extreme end of this row of caves, high up above a cistern. It is inaccessible and an eye copy could only be made. It is, however, clearly cut.

यवनस इरिळस गतान देयधम वे पोढियो

Sanskrit.

यवनस्येरिलस्य गतान (?) देयधर्मो द्वौ प्रही ॥

"The meritorious gift of two cisterns by the Yavana Irila Gatâna (?)."

Remarks.

Yavana is generally applied to foreigners, but it is impossible to say to what country this man belonged; he may have been a Parthian or Baktrian Greek.

Gatâna after the name Irila might be read *gabhânaṁ* (Sans. *garbhebhyaḥ*—the 6th case in Prâkṛit being used for the 4th in Sanskrit[1])—and we should then translate 'for the cells'; but this is doubtful, and in No. 33 the word is again used where such a meaning would not apply.

INSCRIPTION No. 6.

This is in the last excavation of the group, on the back of a recess above an open cistern. It is difficult to get at and much effaced. At the end of the second line are some letters like *kaṇâvavî*.[2]

[१] अपगुरियान सवगिरियस पुतस पतिबधकस [गि]रिभूतिस [सह] भयाय सिवपाळनिकाय

[२] देयधम पोढि लेन च एतस अखयनिवि.....

Sanskrit.

अपगुरियाणां शर्वगिरियस्य पुत्रस्य प्रतिबंधकस्य गिरिभूतेः सह भार्यया शिवपालनिकया

देयधर्मः प्रहिर्लेयनं चैतस्याक्षयनीवि.....

"The meritorious gift of a Leṇa and cistern by Patibadhaka Giribhûti son of Savagiriya of the Apaguriyas, with his wife Sivapâlanikâ; for this, a permanent capital....."

Remark.

Apaguriya may be the name of a clan.

INSCRIPTION No. 7.

On the façade of the Chaitya[3] at Mânmoḍi hill, on the central flat surface of a half lotus over the entrance—

यवनस चंदानं देयधम गभदा[र]

Sanskrit.

यवनस चन्द्राणां [न्द्रस्य] देयधर्मो गर्भद्वारः ॥

---

[1] See *Prâkrit Prakâśa* 64, VI.

[2] This is No. 8 of Col. Sykes's copies.

[3] See frontispiece to the *Cave Temples*.

"The meritorious gift of the façade of a (*garbha*) hall by the Yavana Chaṅda.[1]"

Remark.

The name Chanda is in the plural (conf. Kârlê Inscription No. 7). The *ra* at the end is broken away.

INSCRIPTION No. 8.

This is found in the series at caves in the southern spur of the Mânmoḍi hill about a mile east from the Chaitya in which is Inscription No. 7. It is on the back wall of an open verandah in a group of chambers now all broken into one. It is much defaced,[2] what is legible reads—

.....[ग]हपतिपु[तानं] भातूणं दाण क
.....सच प[च]गभं देयधंमं

Sanskrit.

.....गृहपतिपुत्राणां भ्रातॄणां दानं क
.....स्य च पञ्चगर्भं देयधर्मः ॥

"...A five-celled (*house*).....the meritorious gift of the brothers, sons of Gahapati....."

On a large unfinished Chaitya in this group there are a number of inscriptions, many of them but indistinctly cut on a rough surface.

INSCRIPTION No. 9.

This is on the left end of the back wall of the verandah, just above the level of the door, faintly cut on a rough surface.[3]

गामे पुवानदेषु निवतनानि
पनरस १५ पलपस
देयधंमं अप[रा]जितिसु ग
ने पयोगोकहये [दान ?.]

Sanskrit.

ग्रामे पुवानदे निवर्त्तनानि
पञ्चदश १५ पल्लवस्य
देयधर्मः अपराजिते गणे
पयोगोक [पयोघोष ?] हस्ते दानम् ॥

"A meritorious gift of 15 *nivatanas* by Palapa in Puvânada village: the gift in the hand of Payogoka of the Aparâjita[4] sect."

Remarks.

The name of Puvânada, like that of all villages, is in the plural.

---

[1] Sans. Chandra.

[2] It is given as No. 2 ef the Junnar inscriptions in Bird's *Caves of Western India.*

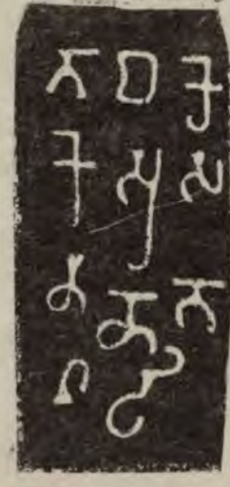
[3] This is No. 22 of Dr. Stevenson's, and No. 6 of Dr. Bird's copies.

[4] In the plural.

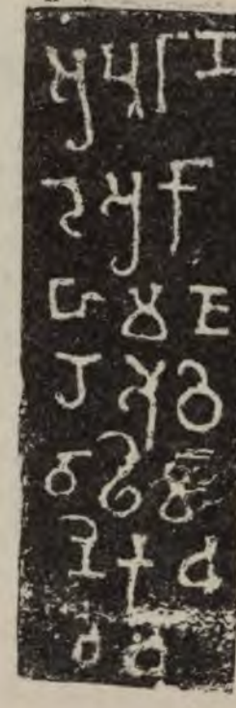
Junnar Cave Inscriptions.

Scale $\frac{1}{11}$

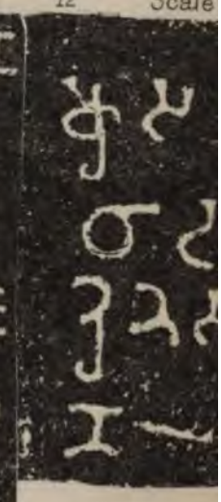
10 Scale $\frac{1}{9}$



11



12 Scale



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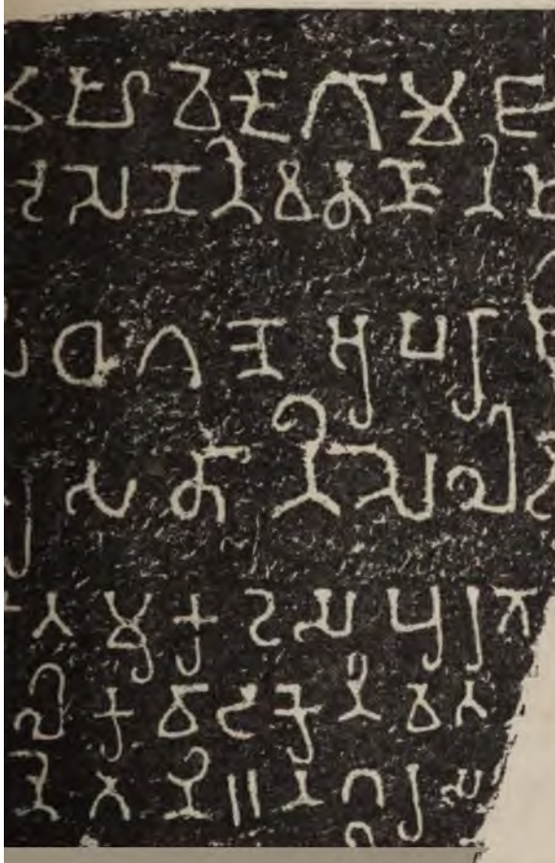
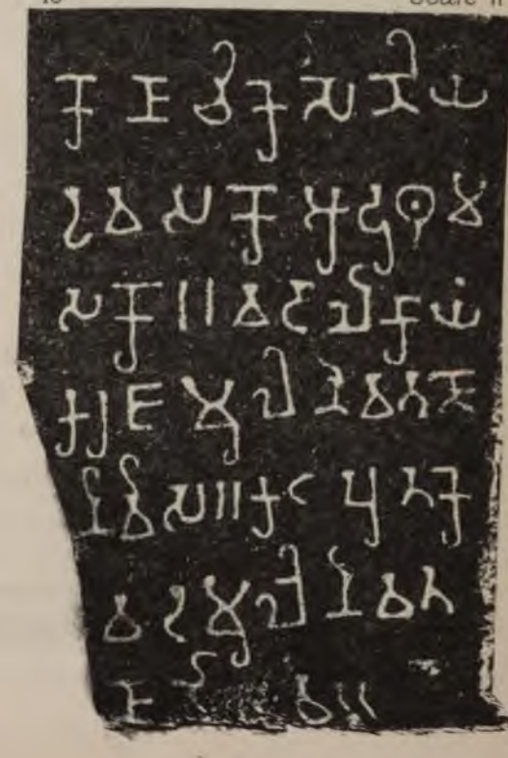


13 Scale $\frac{1}{11}$



...graphed, Gov^t Office, Poona, 1881

4 *hâths* make 1 *daṇḍa*, and 30 *daṇḍa* make one *nivartana*; but sometimes 7 *hâths* are allowed to the *daṇḍa*.

INSCRIPTIONS Nos. 10, 11, 12.

These three inscriptions are on two octagonal pillars in front of the same large unfinished Chaitya Cave at the foot of the hill. They are in well cut letters, but the language is neither Pâli nor Sanskrit. No. 10 is on the left pillar, on the right side of it; No. 11 is on the right pillar corresponding side facing No. 10; and No. 12 is on the adjacent face towards the inner sides, but the lines do not align with those of No. 11.[1]

No. 10.	No. 11.	No. 12.
तावके	अपुराण	आस
केसुस	देसुका	ठाड
ततोभो	हामणा	खुनेस
गाढि	रोअठि	ण
	बाढिमा	
	निकच	
	वीच	

INSCRIPTION No. 13.

On the left wall of the large recess over the door, and on the same level as the window; the letters are indistinct.[2]

कोणाचिकसेणिय
उवसको आडुथूम
सको ॥ वडालिकायं
करजमुलनिवतणा
नि विस ॥ कटपुतके
वडमुले निवत
णानि [न]व

Sanskrit.

कोणाचिकश्रेण्या
उपासक आडुथूम-
शकः ॥ वटालिकायां
करंजमूले निवर्त्तना-
नि विंशतिः ॥ कटपुत्रके
वटमूले निवर्त-
नानि नव ॥

---

[1] These are respectively Dr. Stevenson's Nos. 15, 14, and 13; Dr. Bird's No. 5; and Colonel Sykes's Nos. 3, 2, and 1.

[2] Dr. Stevenson's No. 21.

"By Aḍuṭhûma the Saka, an upâsaka of the guild of the Koṇâchikas (*a gift of*) 20 *nivatanas* in Vaḍâlikâ[1] near the Karanja tree, and in Kaṭaputaka, 9 *nivatanas* near the banyan tree."

Remarks.

What trade the *Koṇâchikas* were of, does not appear. The *Sakas* were perhaps foreigners but converts (*upâsakas*) to Buddhism: *Aḍuthûma* is a foreign name.

There is a Varâḍa 6 miles N. from Junnar, and a Katur, 5 miles S.S.W., which may be the Vaḍâli and Kaṭaputa (Sans. Kaṭaputra) of this inscription.

INSCRIPTION No. 14.

On the back of the recess over the door and alongside the window on its left. It is contiguous to No. 13. Many of the letters, especially in the lower lines, are very uncertain, as the rock is rough.[2]

महावेजे गामे जाबभति
उदेसेण निवतणानि षणुविस
सिधगणे अपराजिते
[नि]असतानि सेलस
मानमुकडस पुरतो
तलकवाडके निवत
णानि तिनि ॥ नगरस
.....क...सेलउदे
सेण निवतणानि बे

Sanskrit.

महावैद्यग्रामे जाबभा-
त्युद्देशेण निवर्तनानि षड्विंशतिः
सिद्धगणे अपराजिते
न्यस्तानि शैलस्य
मानमुकुटस्य पुरत-
स्तलकवाटके निवर्त-
नानि त्रीणि ॥ नगरस्य
.....क...शैलोद्दे-
शेन निवर्तने द्वे ॥

"In the village of Mahâveja, twenty-six *nivatanas* for Jâbabhati. To the Sidhagaṇa of the Aparâjitas, three *nivatanas* given at the hill-foot near Mânamukaḍa hill; of the town.....for...hill, two *nivatanas*..."

---

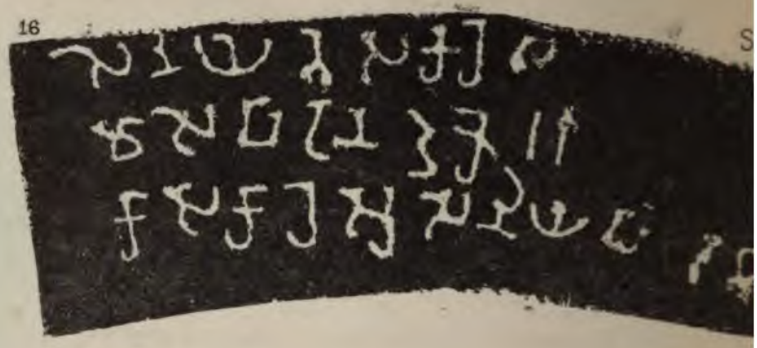
[1] Sans. Vatâlik.

[2] This is Dr. Stevenson's Nos. 19 and 20.

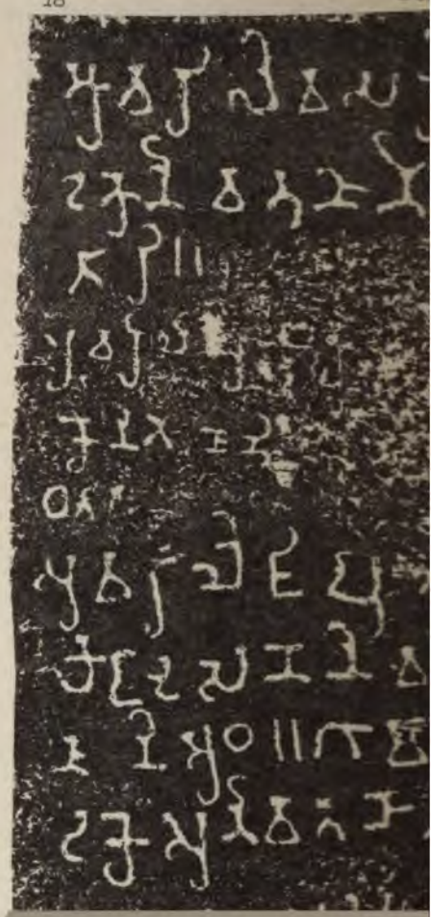
Junnar Cave Inscriptions.

15 Scale $\frac{1}{9}$

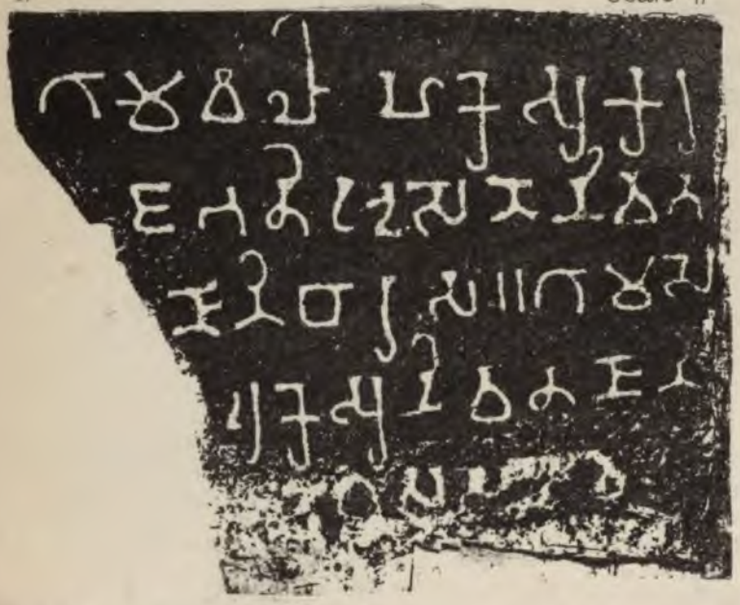
16



18



17 Scale $\frac{1}{11}$



Govt Photozincographic Office, Poona, 1881

Remark.

The Sidhagaṇas evidently belonged to or were a division of the Aparâjita sect of Buddhists; *Aparâjita* (unconquered) is used as an adjective qualifying *sidhagaṇa*. *Mânamukaḍa* (Sans. *Mânamukuṭa*, 'crown of pride') appears to be the old name of the Mânmoḍa hill, where the inscription is. The donor's name is wanting,—possibly it was the same as in the previous inscription.

INSCRIPTION No. 15.

This is on the left side of the front of the arch round the window.[1]

Pâli.	*Sanskrit.*
आबि	आम्रि
कातति	कातति
निवत	निवर्त
णानि द्वे	ने द्वे
वाहत	वाहत
वचेडु	वचेडु-
कस	कस्यै-
एस	तत्

"Two *nivatanas* of mango trees (?).....this of Vâhata Vacheḍuka."

Remark.

Ambikatati, probably Sans. *âmrikatati*, but the *ta* may be *bha* and *âmbikabhati*—a mango field.

INSCRIPTION No. 16.

This is on the right side of the arch, opposite No. 15, but instead of being carved across the front, it is cut in three lines parallel to the arc of the arch.[2]

सेनिये वसकरस
मासे पाउनदुके
कासकारेसु सेनिय पादए[क]स

Sanskrit.

श्रेण्या वंशकारस्य
मासे पादोनद्विकम्
कांस्यकारेषु [काराणां] श्रेण्याः पादैक.....

"The guild of bambu-workers, monthly, one and three quarters, and the guild of braziers a quarter....."

---

[1] This is Dr. Stevenson's No. 18, and Dr. Bird's No. 1.

[2] This is Dr. Stevenson's No. 17.

Remarks.

In *vasakarasa*, the anusvâra appears to be lost: Sans. *vaṁśakâra*, a bambu-worker; *kâsakâra*, Sans. *kâṁsyakâra*, braziers, hodie—*kâsâra*.

INSCRIPTION No. 17.

On the back of the recess to the right of the great arch.[1]

गामे वलाहकेसु कर
जभाति उदेसेण निवत
णानि बारस॥गामसे
उरकेसु निवतणानि
.....

Sanskrit.

ग्रामे वलाहके करज
भृत्युद्देशेन निवर्त-
नानि द्वादश॥ ग्रामसे-
उरके निवर्तनानि
.....

"In Valâhaka village, for *karajabhati*, twelve *nivatanas*. In Seuraka village ...*nivatanas*....."

INSCRIPTION No. 18.

On the right wall of the recess, to the right of No. 17. Many of the letters are doubtful.

अवरिलिव सरिख
डके निवतलानि च
तारि॥
अवरिल.....
.....
अवरिले जिपुत्र-
क उदेसेण निवत
नानि अठ॥ गामक
डकेसु निवतणानि
बार देय.....

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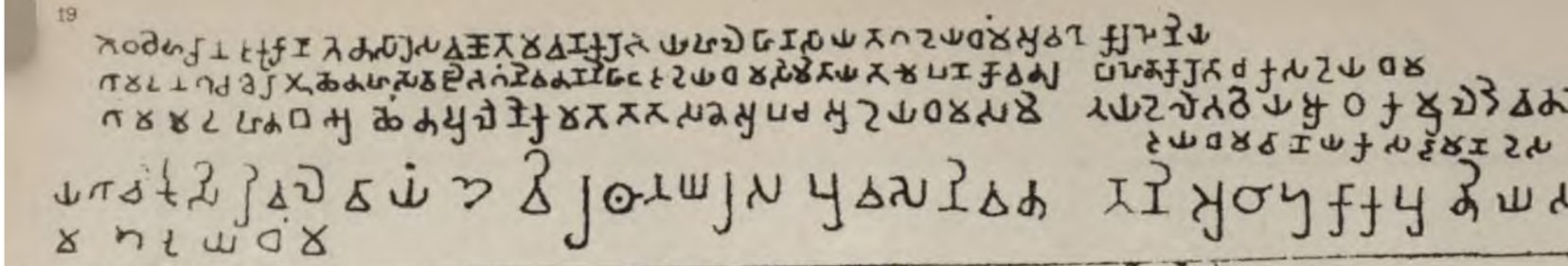
[1] Dr. Stevenson's No. 16.

Junnar Cave Inscriptions.

19



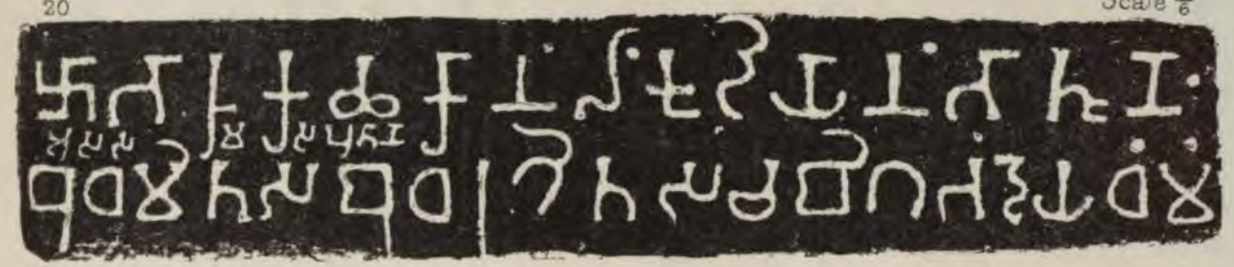
(eye copy)

under angle of moulding.

Doorway.

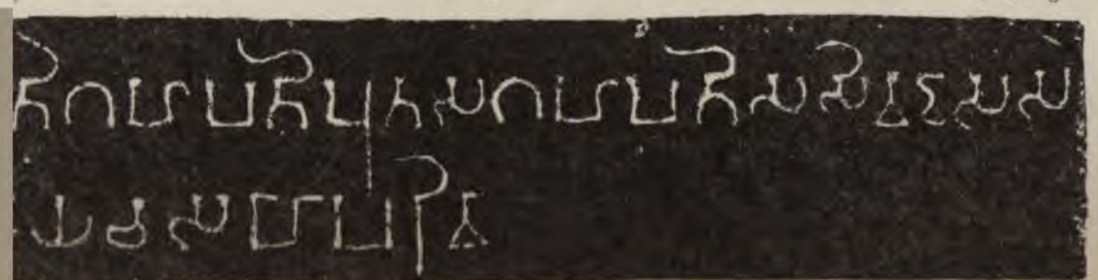
20

Scale $\frac{1}{6}$



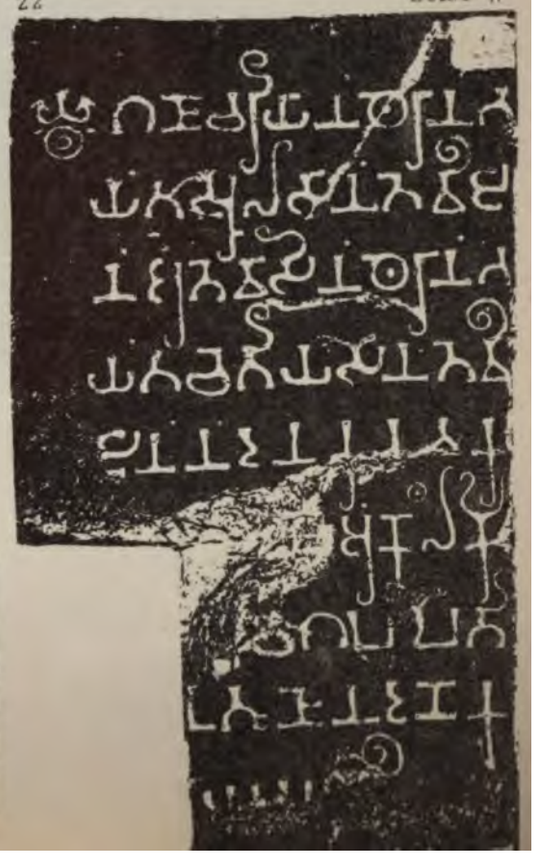
21

Scale $\frac{1}{6}$



22

Scale $\frac{1}{11}$



Sanskrit.

अपरास्य श्रखि-
टके निवर्तनानि च-
त्वारि ॥
अपरास्य.....
.....
अपरास्ये जितपुत्र-
कोद्देशेन निवर्त-
नान्यष्टौ ॥ ग्राम-
कटके निवर्तनानि
द्वादश देय.....

"And on the west in Sirikaḍaka four *nivatanas*; west.....for Jiputraka eight *nivatanas*; in Kaḍaka village, twelve *nivartanas*—a meritorious gift."

INSCRIPTION No. 19.

On a quadrantal moulding over the door-way, on a rough surface. The lower line and half are in larger letters than the lines above.[1]

(*Not Translated.*)

INSCRIPTION No 20.

To the right of the large unfinished Chaitya in which are the preceding inscriptions, is a verandah 15½′ by 5′ with two cells at the back. It is half filled with earth, and the front broken away. The inscription is on the back wall between the doors of the two cells.[2]

भारुकछकानं लंकुडियानं भातूणं
असससस पुताण[3]
बुधमितस बुधराखितस च बिगभं देयधंमं

Sanskrit.

भारुकच्छकयोर्लंकुटिकयोर्भ्रात्रोर-
श्वश्रमस्य पुत्रयो-
र्बुद्धमित्रस्य बुद्धरक्षितस्य च द्विगर्भं देयधर्मः ॥

"A house of two cells, a meritorious gift by the brothers Budhamita and Budharakhita, Lankuḍiyas,[4] sons of Asasama, inhabitants of Bharukachha."

---

[1] This is Nos. 23 and 24 of Dr. Stevenson's, and Dr. Bird gives the 5th line of it as his No. 7.

[2] This is No. 9 of those in *Ind. Ant.*, vol. VI., p. 36, Dr. Stevenson's No. 12, and Dr. Bird's No. 3.

[3] This is inserted in much smaller letters between the lines.

[4] Probably Sans. *Laṅkutikas*—a sect.

INSCRIPTION No. 21.

This is another verandah alongside the last, 15½' by 8' with two cells at the back. It is on the back-wall between the doors of the cells, but has not been finished.[1]

सयितिगहपतिपुतस गहपतिस सिवदासस
वितियिकाय च सहा परिवा

Sanskrit.

सयितिगृहपतिपुत्रस्य गृहपतेः शिवदासस्य
द्वितीयिकायाश्च सह परिवारेण ॥

"(*Gift*) of the householder Sivadâsa, son of the householder Sayiti, and his wife with all his relatives..."

INSCRIPTION No. 22.

Next to the last verandah, is another 18' by 6½' with two columns and pilasters, without cells, and nearly full of earth. The inscription is outside close to the pilaster. The lower part of it is peeled off and so injured that a translation can hardly be attempted. It seems to have recorded the construction of a cave for Chetiyasa by a householder.[2]

गणाचरियानं थेरानं भ-
यंतसुलसानं तेविजा
नं अंतेवासिनं थेरान
भयंत चेतियसानं तेवि
जानं नंदनकानवक
.....अ कोथलकी[3]
.....च गहपति
.....नतुनो नदणक
....
देयधम

Sanskrit.

गणाचार्याणां स्थविराणां भ-
दन्तसुलसानां त्रैविद्या-
नामन्तेवासिनां स्थविराणां
भदन्तचैत्यसानां त्रैवि-
द्यानां नंदनकाणवक
.....अ कौस्थलकी
.....च गृहपति
.....नप्तुर्नन्दनक
.....
देयधर्मः ॥

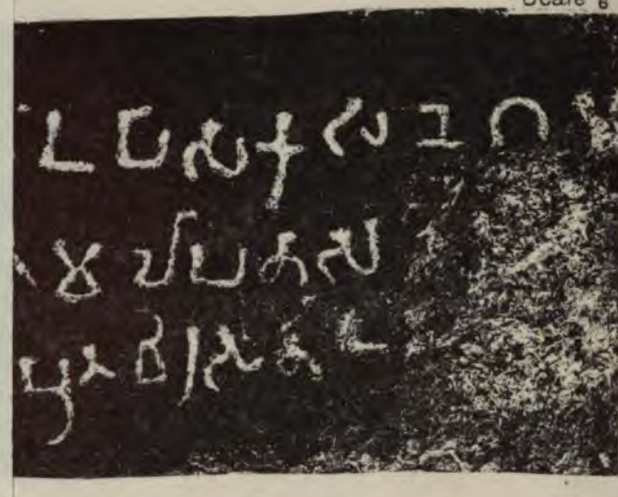
[1] Stevenson's No. 11, Bird's No. 2, and No. 10, *Ind. Ant.*, vol. VI., p. 36.

[2] This is Stevenson's No. 10, and Bird's No. 8.

[3] This letter थ had been at first omitted and then cut above the line.

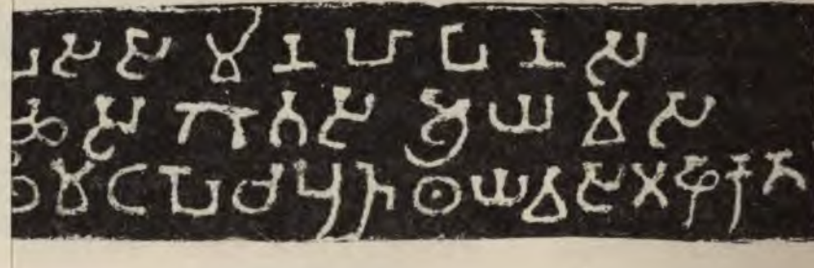
nar Cave Inscriptions.

Scale $\frac{1}{6}$



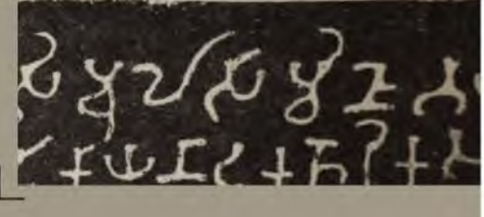
Scale $\frac{1}{6}$

Scale $\frac{1}{9}$



Scale $\frac{1}{6}$

Sca



"The Âchârya of the Gaṇa, the venerable (*Thêra*) and reverend (*Bhayanta*) Tevidya[1] Sulasa: his disciple Thêra Bhayanta Chetiyasa, a Tevidya.....*nadana-kâṇavaka* ...*kothalakî*... and householder..... his grandson Nandanaka ..... the meritorious gift."

INSCRIPTION No. 23.

In the eastern slope of the southern spur of the Mânmoḍi hill is another series of caves. The first excavation is a verandah with two cells, and with two octagonal pillars and pilasters in front. The second is an unfinished Chaitya 33½' by 11½' with flat roof and a large square rough block of stone near the back. On the right hand wall outside the verandah, between the octagonal pilaster and the doorway intc the next verandah and rather above the level of the door is an inscription in three long lines but nearly all obliterated. In the second line "son of Satamala" and in the third "son of Virabhuti" can just be made out.

सिधं उपासकस नेगम.....
सतमल्लपुतस .....
...पुत विरभुति.....

Sanskrit.

सिद्धम् । उपासकस्य नैग[मस्य].....
शतमल्लपुत्रस्य (?)
...पुत्रवीरभूति...

INSCRIPTION No. 24.

Passing two chambers we reach a large recess, with a smaller one over it, on the back-wall of which, but inaccessible, is Inscription No. 24.[2]

सिवसमपुतस सिवभुतिणो देयधम पोढि

Sanskrit.

शिवसमपुत्रस्य शिवभूतेर्देयधर्मः प्रहिः॥

"The meritorious gift of a cistern by Sivabhuti, son of Sivasama."

INSCRIPTION No. 25.

Passing a cistern and two small recesses, we reach another recess with a bench round three sides, on the left side wall of which is the next inscription.[3] It is one of the most important of the series as the only one containing a royal name—that of Nahapâṇa, which we find also at Nâsik and at Kârlê.

[रञो] महाखतपस सामिनहपानस
[आ]मात्यस वछसगोतस अयमस
[दे]यधम च [पो ?]ढि मटपो च पुञयय वसे ४६ कतो

---

[1] 'Knowing the Tripiṭaka'— Sans. Traividya.

[2] No. 7 in *Ind. Ant.*, vol. VI., p. 35, Stevenson's No. 25, and Bird's No. 4.

[3] Stevenson's No. 26, and No. 8, *Ind. Ant.*, vol. VI., p. 35.

Sanskrit.

राज्ञो महाक्षत्रपस्य स्वामिनहपाणस्या-
मात्यस्य वत्ससगोत्रस्यायमस्य
देयधर्मः प्रहिर्मण्डपश्च पुण्यार्थाय वर्षे ४६ कृत : ॥

"The meritorious gift of a maṇḍapa and cistern by Ayama of the Vachhasagotra, prime minister of the king Mahâkhatapa (*great Satrap*), the lord Nahapâṇa; made for merit, in the year 46."

The next series of caves are those in the Leṇâdri hill about three miles north of the town. Taking the caves from west to east the following inscriptions occur :—

INSCRIPTION No. 26.

In the seventh excavation from the extreme end of the series, which is an open verandah 33½′ by about 4′, is Inscription No. 26 over a recessed bench in the back-wall. It is clearly cut.[1]

सामरूपासकस पुतस
सिवभूतिस देयधम लेणं
कपिचिते संघस नियुतं क [?]

Sanskrit.

श्यामोपासकस्य पुत्रस्य
शिवभूतेर्देयधर्मो लयनं
कपिचिते संघाय नियुक्तम् ॥

"The meritorious gift of a Leṇa by Sivabhûti, son of Sâmara[2] the Upâsaka, to the Saṅgha of Kapichita."

Remark.

Kapichita is probably the old name of the Leṇâdri hill, or of the monastic establishment there.

INSCRIPTION No. 27.

Passing a number of excavations we reach a recess over a dry tank which has been broken open. On the back wall of the recess the next inscription is clearly cut.[3]

इसिमुलसामिनो भय-
नदवाळिकाय नाडकतोरिकस
लछिनिकय[4] देयधम पोढि

---

[1] This is Dr. Stevenson's No. 6, and Col. Sykes's No. 13 ; also No. 6, *Ind. Ant.*, vol. VI., p. 35.

[2] Sans. Syâmala.

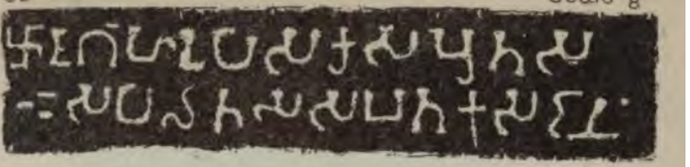
[3] Stevenson's No. 5, Sykes's No. 11, and No. 5, *Ind. Ant.*, vol. VI., p. 35.

[4] Read °काय.

Scale $\frac{1}{8}$

32

Scale $\frac{1}{8}$

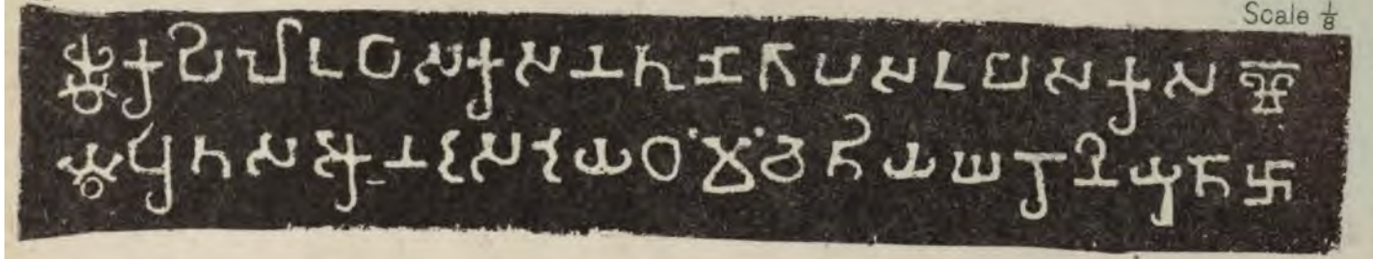


33

Scale $\frac{1}{11}$

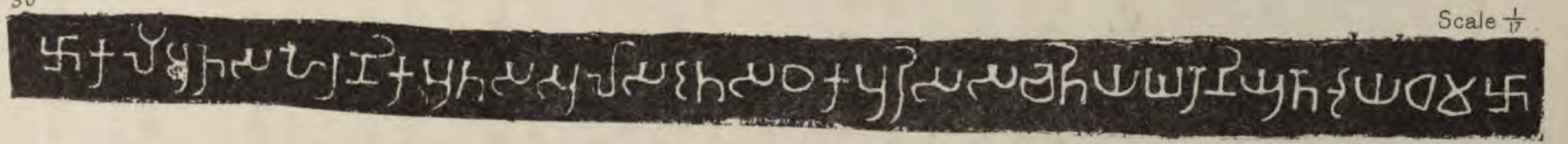
29

Scale $\frac{1}{8}$



30

Scale $\frac{1}{17}$



31

Scale $\frac{1}{11}$

34

Scale $\frac{1}{8}$

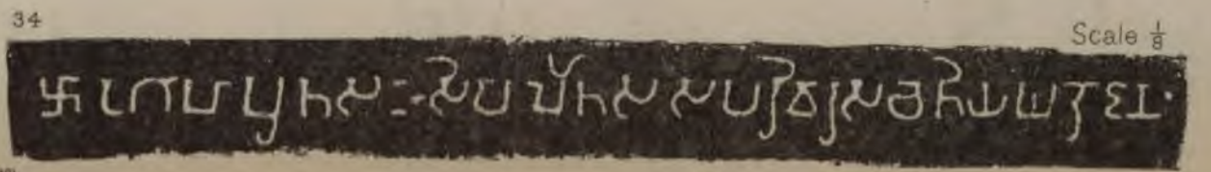


Photo-micrographed, Govt. Office, Poona, 1891.

Sanskrit.

ऋषिमूलस्वामिनो भार्या-
नन्दबालिकाया नाडक-तोरिकस्य
लक्ष्मिनिकाया देयधर्मः प्रहिः ॥

"The meritorious gift of a cistern by Lachhinikâ,[1] wife of Torika the Nâḍaka,[2] [*and*] Naḍabâḷikâ, wife of Mulasâmi Isi.[3]"

INSCRIPTION No. 28.

In the next recess also over a cistern, is an inscription, distinctly cut on the back wall and beginning and ending with a *svastika.*[4]

कलीअत्रकस कुडिरपुतस
सुवणकारस सघकस पोढि देयधंमं

Sanskrit.

कल्याणकस्य कुटीरपुत्रस्य सुवर्ण-
कारस्य सङ्घकस्य प्रहिर्देयधर्मः ॥

"The meritorious gift of a cistern by Saghaka,[5] a goldsmith, son of Kuḍira[6] of Kalyâṇa."

INSCRIPTION No. 29.

After the last are three chambers opening into one verandah; then a cell with an open verandah, and at a lower level is another cell with a verandah. The next is a flat roofed Chaitya, 22′ by 12′ with a dâgoba. The verandah measures 20′ by 3′ with two columns and pilasters in front, broken away. The inscription is on the back wall of the verandah, high up, and to the left of the door.[7]

कपिलउपासकस नतुनो तापसउपासकस
पुतस आनदस देयधंमं चेतियघरो नियुतो

Sanskrit.

कपिलोपासकस्य नप्तुस्तापसोपासकस्य
पुत्रस्यानन्दस्य देयधर्मश्चैत्यगृहं नियुक्तम् ॥

"The meritorious gift of a Chetiyaghara given by Ânad, son of Tâpasa the Upâsaka, and grandson of Kapila the Upâsaka."

After passing the large vihâra now appropriated as a temple of Gaṇapati a vaulted Chaitya is reached, near the top of the ascent. It measures 41′ by 22′

---

[1] Sans. Lakshmiṇika. [2] Nâḍaka must be a caste name. [3] Sans. Ṛishi.

[4] Stevenson's No. 4, Bird's No. 12, Sykes's No. 12, and No. 4 in *Ind. Ant.*, vol. VI., p. 35.

[5] Sans. Sanghaka. [6] Sans. Kuṭîra.

[7] No. 3 in *Ind. Ant.*, vol. VI., p. 35, Stevenson's No. 3, and Bird's No. 11.

6″ with stone ribs both over the nave and aisles. It has five octagonal free-standing and one attached columns on each side, with bases and capitals (see Plate), and six plain octagonal ones round the dâgoba. Above the capitals of the columns are pairs of animals, alternately elephants and tigers to each capital.

Inscription No. 30.

This is on the back wall of the verandah, over the door, deeply cut, and with a *svastika* at the beginning and end of the line.[1]

[१] कलीअञस हेरणिकपुतस सुलसदतस एकपुरिसस चेतियघरो नियुतो देयधम

Sanskrit.

कल्याणस्य हैरण्यकपुत्रस्य सुलसदत्तस्यैकपुरुषस्य चैत्यगृहं नियुक्तं देयधर्मः ॥

"The meritorious gift of a constructed Chetiyaghara by the distinguished Sulasadata, son of Heraṇika[2] of Kalyâṇa."

Inscription No. 31.

Passing a recess to the right of the Chaitya, the next excavation is a chamber 26' by 29' and 8' high, with a bench along both sides and back. It has two cells on each side and three in the back. There are two open windows in the verandah, over the left of which the inscription is distinctly cut.[3] There is a cistern with water outside the verandah to the right.

धंञिकसेणिय सतगभं पोढि च देयधमं

Sanskrit.

धान्यकश्रेण्याः सप्तगर्भं प्रहिश्च देयधर्मः ॥

"A meritorious gift of a seven-celled cave and cistern by the guild of corn-dealers."

Remarks.

Dhañika, Sans. *dhânyaka*,—a corn-dealer. *Satagabha*, Sans. *saptagarbha*,—of seven cells.

In the south scarp of Sivaneri hill there is another series of about sixteen excavations commencing from the tiled Hindu temple in the second line of fortification, the shrine of which temple is an excavation in the rock. Among these caves are three inscriptions, the first being on the back wall of a verandah 23½′ by 3′, with a cell behind. The inscription is to the left of the cell door, on a slightly sunk panel. The fourth letter of the second line only is broken.

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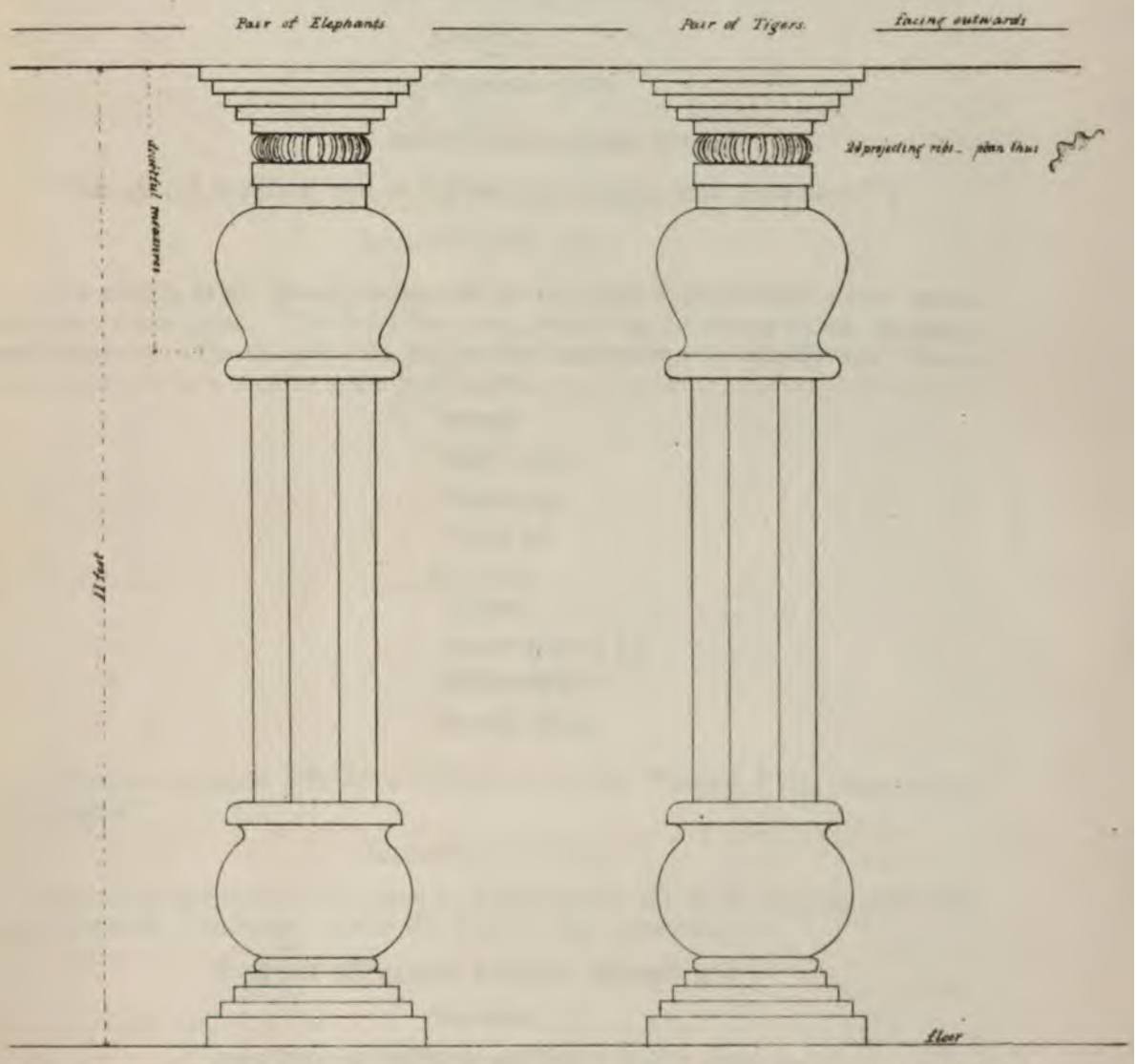
[1] *Ind. Ant.*, vol. VI., p. 35, No. 3, Stevenson's No. 2, Bird's No. 9, and Sykes's No. 10.

[2] Sans. Hairaṇyaka.

[3] *Ind. Ant.*, vol. VI., p. 34, No. 2, Stevenson's No. 1, Bird's No. 10, and Sykes's No. 9.

Junnar



Scale ½ inch to a foot

Chaityn cave No. A. 31.. 5½ columns on each side, 6 plain octagon columns round and alternately a pair of elephants or pair of tigers over each
2 columns and pilasters of Verandah, similar. with animals

Photozincographed, Gov^t Office, Poona, 1880.

INSCRIPTION No. 32.

उगाहउपासकस पुतस
इसिपालितस सपुतकस दानं

Sanskrit.

उद्ग्राहोपासकस्य पुत्रस्य
ऋषिपालितस्य सपुत्रकस्य दानम् ॥

"The gift of Isipâlita[1] son of Ugâha[2] an Upâsaka with (*his*) sons."

INSCRIPTION No. 33.

The next is in an open chamber, 19′ by 14½′ and 8′ high, with a seat round the three inner sides. The front has been walled up in recent times, leaving a small doorway. On the left side wall is the inscription very clearly cut. No. 2, given above, is in a similar room but larger.

यवणस
चिटस गतानं
भोजणमटपो
देयधम सघे

Sanskrit.

यवनस्य
चिटस्य गतान [?]
भोजनमण्डपो
देयधर्मः संघे ॥

"The meritorious gift of a refectory by the Yavana Chiṭa Gatânam for the Sangha."

INSCRIPTION No. 34.

A little to the right of the cave in which is No. 32 is a Chaitya cave the front of which is built up. Over the door is this inscription[3] :—

उगाहपुतस इसिपालितस सपरिवारस चेतियघरो दानं

Sanskrit.

उद्ग्राहपुत्रस्य ऋषिपालितस्य सपरिवारस्य चैत्यगृहं दानम् ॥

"The gift of a Chetiyaghara by Isipâlita, son of Ugâha, with his family."

Remark.

The donor here is evidently the same as in No. 32.

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[1] Sans. Ṛishipâlita. [2] Sans. Udgrâha.
[3] No. 1, in *Ind. Ant.*, vol. VI., p. 33.

9.—KANHERI CAVES.

The Kaṇheri Caves are too numerous to describe here in detail. Most of them are of a very simple type and were probably nearly all excavated by the early Hînayâna sect, but in after times as the Mahâyâna schools gained in popularity and influence, sculptures were introduced by them on the walls of many of the caves and especially in the verandah of the great Chaitya Cave and in the caves numbered 29, 35, 64, 66, 67, &c., and some of these and of the larger vihâras may have been entirely excavated by them. We do not, however, find here elaborately carved pillars and pilasters, such as are the rule in the later caves at Ajaṇṭâ, Aurangâbâd, Elurâ, Ghaṭotkacha, nor are pillars introduced into the halls except in the Mahârâja's or Darbâr Cave: stone benches too are common in the cells and occur even in No. 35, the walls of which are covered with sculptures of Buddha and attendants. And stone benches in the cells are found elsewhere only in Hînayâna excavations. Such ornament, however, as we do find here is not without interest, and should be compared with what we find at Nâsik, Junnar, and the Konkaṇ groups of caves.

The accompanying plates[1] will afford illustrations of these. On the first plate the first figure shows one of the most common of the pilaster ornaments and which is often found in very old caves both at Kaṇheri and elsewere. The next figure shows the same ornament in its most developed form from Cave 35.

The third is a sketch of a pillar in the verandah of No. 45, showing one of the most common forms of pillars in the early caves. The next is a slight modification of the same ornament as in the first figure. The fifth sketch is from a fragment of a pilaster in the verandah of Cave 42 and is an exception to the general rule of exceedingly plain shafts in these caves. The pilaster has been carved with much minuteness and care, though all its details show that it is of an earlier type than those of Ajaṇṭâ, &c. The last figure on this plate is a perspective sketch of the end portion of a stone bench in Cave No. 45.

The second plate gives further illustrations of the pilaster ornaments.[2] *Fig.* 1 gives the ornament in its simplest form and is from Cave No. 32. *Fig.* 2 is very similar and is from Cave No. 56.

No. 3 is from the Mhâṛ Caves and differs only in the wings being more widened: it is inserted here for comparison.

No. 4 is from Cave 59 at Kaṇheri, and instead of having a short flute in the centre it is hollowed out into a shallow flat-bottomed depression.

No. 5 is very similar and is from Cave 37.

No. 6 is also like the preceding two but has the wings more widened out: it is from Cave 50.

No. 7, from Cave 64, has two flutes in the centre.

No. 8, from Cave 29, has the bottoms of the flutes more squared out.

No. 9, from Cave 35, introduces additional curves above and below the neck, being a duplication of the original pattern.

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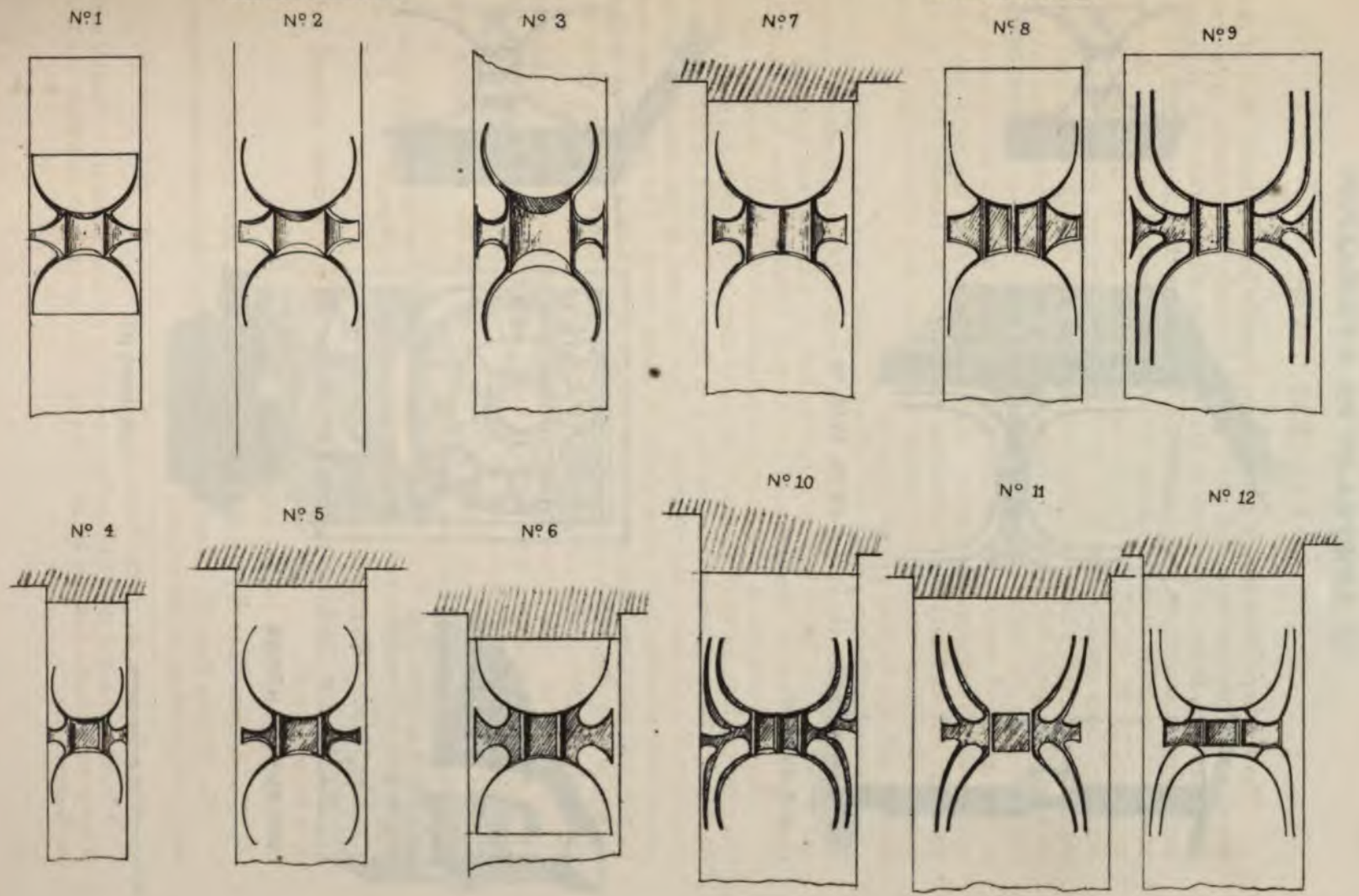
[1] From the notes, &c., of the Messrs. West.

[2] The second half of this plate has been marked by mistake "Junnar." Though some of the patterns are also found at Junnar all the examples, except No. 3, here given are from the Kaṇheri caves.

PILASTER ORNAMENTS

KANHERI

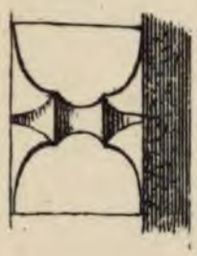
JUNNAR

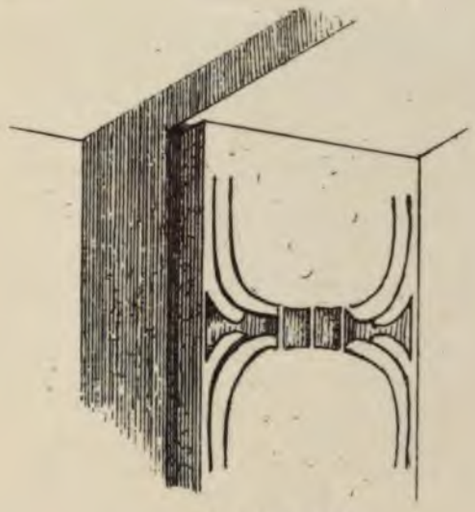


KANHERI

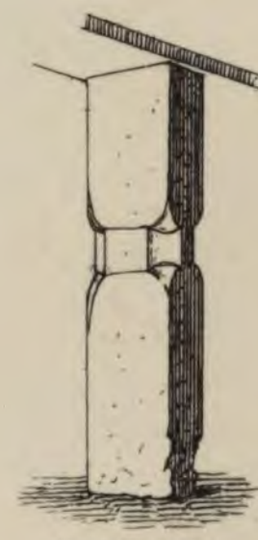
pl 2

ORNAMENTS ON PILASTERS &c

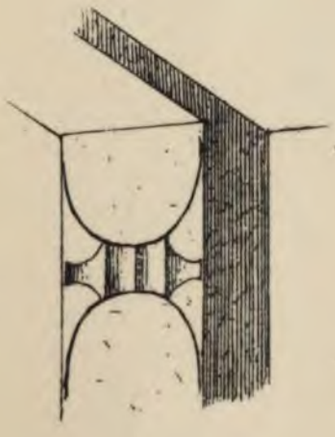




IN CAVE XXXV.



IN CAVE XLV.



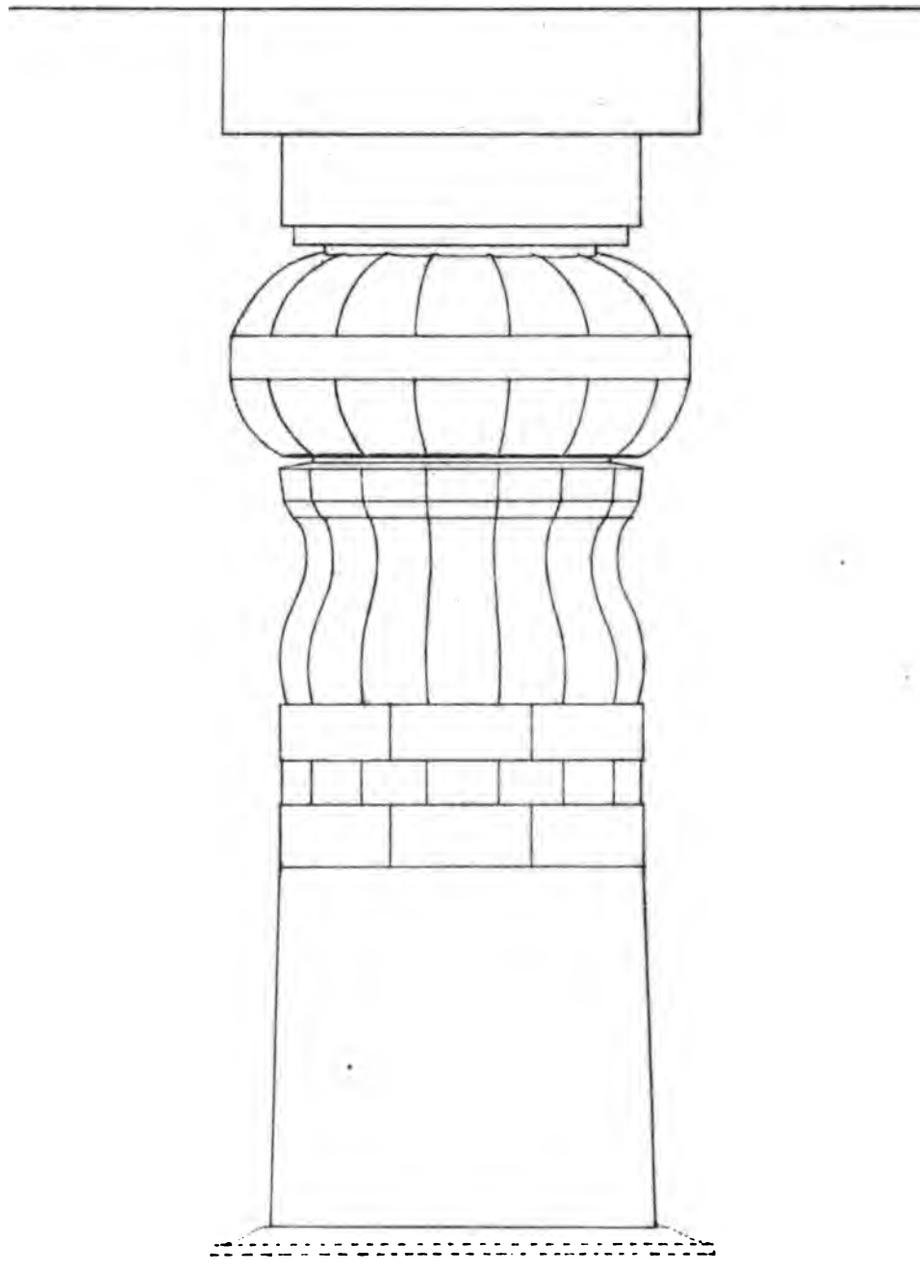
IN CAVE XLII.

BENCH IN CAVE XLV.

Photozincographed, Govt Office, Poona, 1879

pl 3

Kanheri (unfinished Column) Cave N° 1



(Scale ½ Inch to a foot)

Photozincographed Gov^t Office, Poona, 1880

Nos. 10, 11, and 12, from Caves 76, 51, and 69 respectively, are stiffer and ruder forms of the same pattern.

The third of these plates is a careful drawing to a scale of half an inch to the foot of one of the unfinished columns in front of the verandah in Cave No. 1,—the unfinished Chaitya. It is evidently of a much later date than any of the preceding examples.[1]

1.—Copper-plate Inscription.

A copper-plate was found at Kaṇheri by Dr. James Bird in 1839. The following is his own account of the discovery[2]:—

"Immediately in front of the large arched cave, and on a ledge of the mountain, some thirty or forty feet below, there are several small *Thopas*, or monumental receptacles for the bones of a Buddha, or Rahat, built of cut stone at the base. These were once of a pyramidal shape, but are now much dilapidated, and appear like a heap of stones. Several years ago I thought of opening some of them, in expectation of obtaining coins or other relics; but found no favourable opportunity until lately, when several lengthened visits in company with Dr. Heddle gave me the desired means of doing so.

"The largest of the topes selected for examination appeared to have been one time between twelve or sixteen feet in height. It was much dilapidated, and was penetrated from above to the base, which was built of cut stone. After digging to the level of the ground and clearing away the materials, the workmen came to a circular stone, hollow in the centre, and covered at the top by a piece of gypsum. This contained two small copper urns, in one of which were some ashes mixed with a ruby, a pearl, small pieces of gold, and a small gold box containing a piece of cloth; in the other, a silver box and some ashes were found. Two copper-plates containing legible inscriptions in the *Lath*, or cave-character, accompanied the urns, and these, as far as I have yet been able to decipher them, inform us that the persons buried here were of the Buddhist faith. The smaller of the copper-plates bears an inscription in two lines, the last part of which contains the Buddhist creed."

What the first part of this inscription was we shall probably never learn: for Dr. Bird, like too many virtuosi, carefully retained the plates. He died in London about a dozen years ago, and they have not been heard of since.

Of the larger plate, he published a small lithograph in his *Historical Researches*, a copy of which lithograph he seems to have sent to the Asiatic Society of Bengal, where it was reproduced with a number of additional mistakes, and an interlinear transcription in Dêvanâgarî, and accompanied with what was called a "literal translation" by a Calcutta Bâbu: this was so nonsensical, however, that no one could accept it as a translation.

Failing to get a loan of the plate itself, Dr. Stevenson of Bombay[3] attempted to revise Dr. Bird's copy, and to a certain extent succeeded; but he made serious

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[1] For further details respecting these caves, see *The Cave Temples of India*, pp. 348-360.

[2] *Jour. As. Soc. Beng.*, vol. X., pt. i., p. 94.

[3] *Jour. Bom. B. R. A. Soc.*, vol. V., pt. 16, p. 56.

errors in the transcription and translation. Using his copy[1] as a basis, Paṇḍit Bhagwânlâl Indraji ingeniously suggests the following amendments in the copy, making scarcely any marked changes in the shapes of the letters, and then transliterates it into intelligible Sanskṛit.

Line 1. In *Trikûṭa*°, the *tri* in Bird's copy looks like *stra*, but the upper part must be for the circle denoting *i*, badly formed. The whole character is depressed below its proper place in the line, but so also are the *ri* in *chatvâri*, and *gi*, *ri* in *Kṛishṇagiri*, in the same line. The *anusvâra* in *Trikûṭakânâṁ* is omitted either from the negligence of the copyist or in the original. In the copy we have *savvatsare*, where evidently has been misread as . In *dvaye*, the *e* is thrown back upon the *dva*.

Line 2. *Sindhuvishayântargatagramikaṇakavâstavya*, we should perhaps read °*gramika Naka*, *Bhoka* (or *Toka*), or *grame kaṇaka*°—'an inhabitant of the village of Bhoka or Toka in Sindh,' or of Kâṇaka.

The *bhâ* in *suprabhâyâḥ* is written as *bha*, the vowel mark being omitted in the *J. B. B. R. A. S.* copy; it appears in the *J. A. S. B.* one.

Line 3. For *Śrâvakâryagaṇyo*, the copy has *vrâvakâryyagaṇko*, having taken the place of and =*ṇko* that of =*ṇyo*. In *charaṇa*, *ra* is written ; and in *kuśalo* the *lo* is written as .

Line 4. *Śâradvatîputra* looks like *śarañśati*, being written for =*dva*.

Line 5. The *anusvâra* in °*kalinaṁ* is omitted; and in *yaksha*, for *ksha*, we have only *sha*.

Line 6. In *vaṅkaṇakâ* the last *ka* is written as *no*; the *śa* in *diśañtva* is written ; and in *prachalita*, the *i* is attached to the letters *ṇa-ma* of the line above.

Line 7. In *ghârṇṇitâ* the *i* circle is omitted over °*rṇṇa*. In *yâvadvâ*, the last syllable is wrongly written *dva*; and at the end of line 8 the *visarga* is omitted after the word *nâmnaḥ*.[2]

Transcript.

[१] नमस्सर्व्वज्ञाय ॥ त्रिकूटकानां प्रवर्द्धमानराज्यसम्वत्सरशतद्वये पञ्चचत्वारिंशदुत्तरे कृष्णगिरिमहाविहारे
[२] सिन्धुविषयान्तर्गतग्रामे काणकवास्तव्य[:] सुप्रभायाः बुद्धश्रिया ✕ पुष्यवर्मणश्च पुत्रोदशबलबलि-
[३] नो भगवतश्शाक्यमुनेस्सम्यक्सम्बुद्धस्य तद्धर्म्मश्रावकार्य्यगण्यो चरणपरिचरणकुशलो बुद्धरुचिरि-
[४] दं तस्यैव परममुनेरग्र्यश्रावकस्यार्य्यशारद्वतीपुत्रस्य चैत्यं घटितपाषाणेष्टकाभिराच-
[५] न्द्रार्क्कार्ण्णव क्षितिस्थितिसमकालीनं प्रतिष्ठापितवांस्तदस्य देवयक्षसिद्धविद्याधरगणमाणिभद्रपू-
[६] र्ण्णभद्रपञ्चिकार्य्यवज्रपाणिवङ्कणकादयः स्वस्ति दिशन्त्वपि च यावद्वीचीसहस्रप्रचलितमकरा-
[७] घुर्ण्णितावर्त्ततोय[:] क्षीरोदः क्षीरतोयो बृहदुपलचित ✕ कर्क्कशो वापि मेरुः यावद्वा यान्ति नद्य-
[८] स्सुविमलसलिलास्सागरं तोयवत्यः तावत्कीर्त्तिः स्थिरेयं भजतु शुभकरी सत्सुतं पुण्यनाम्न[:]
दादा (?)

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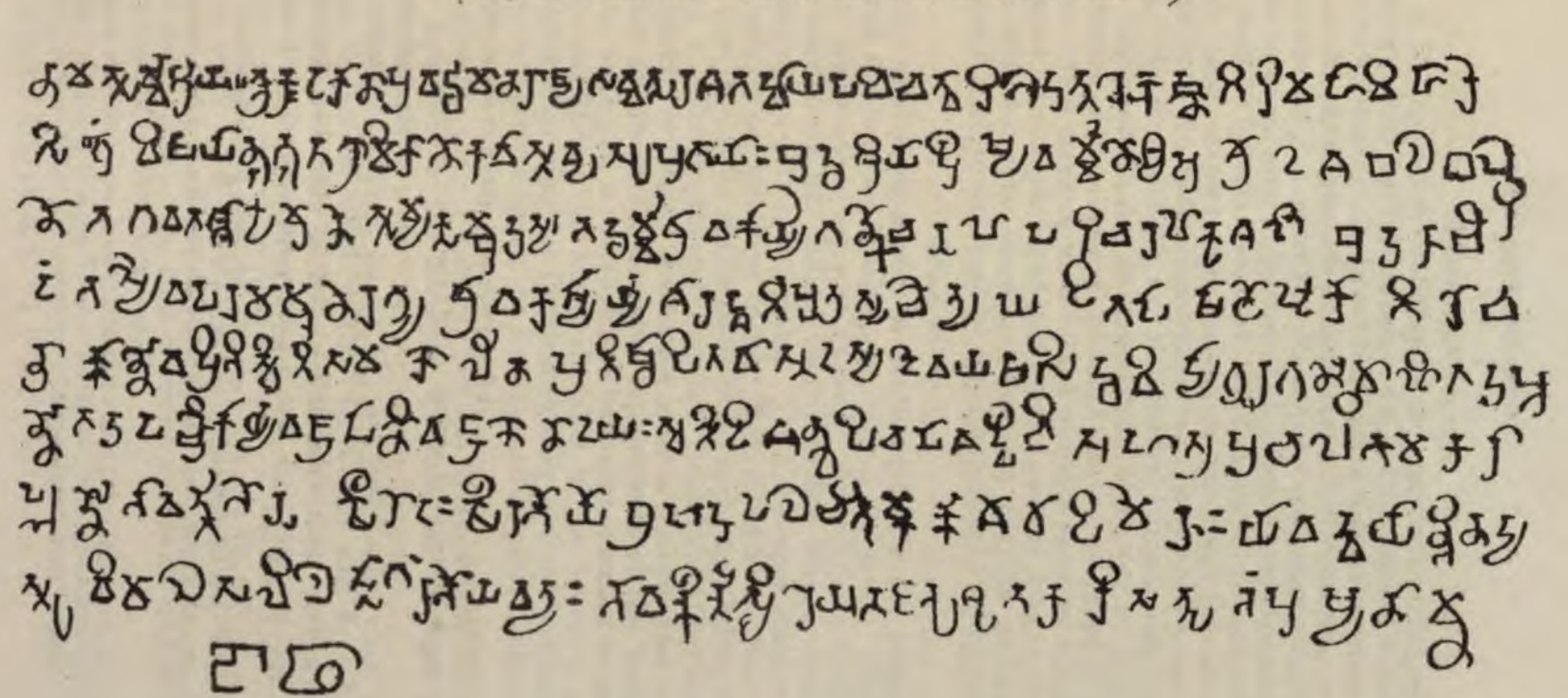
[1] The accompanying plate is an enlarged fac-simile of the one in Bird's book.

[2] It is inserted but in parentheses in the *J. A. S. B.* copy.

Copper Plate Inscription from Kanheri.

(Copied from Dr. J. Bird's "Historical Researches")



Govt. Photozincographic Office, Poona, 1873

Translation.

"Salutation to the omniscient (Buddha)! In the year two hundred and forty-five of the increasing rule of the Trikûṭakas, in the great vihâra of Kṛishṇagiri, Buddharuchi—an inhabitant of Kanaka (? Kabhoka or Katoka) a village in the Sindhu country, the son of the glorious Buddhaśri and Pushyavarman, intent on religious duties, of the religion of Śâkya Muni (*who was*) strong in the possession of the ten powers, revered, possessed of perfect knowledge—an Âryagaṇa of his (*i.e.*, Ś. M.'s) Śrâvaks,—erected this Chaitya of dressed stone and brick, to last while moon, sun and ocean endure, to the great Śrâvaka of the Paramamuni (Buddha)—the noble Śâradvatîputra. Therefore let the Devas, Yakshas, Siddhas, Vidyâdharas, Gaṇas, and Mâṇibhadra, Pûrṇabhadra, Pañchika, Ârya-Vajrapâṇi, Vaṅkaṇaka,(?) &c., be propitious. Moreover, as long as the milky ocean, the waters of the whirlpools of which are whirled round by the sea monsters which are driven about by its thousand waves, is an ocean of milk; and as long as the rugged Meru is piled with great rocks; and as long as the rivers of clear water flow with water into the ocean;—so long may this enduring and auspicious fame attach itself to the excellent son of him named Pushya(varman)."

Remarks.

Almost the only word of importance in this inscription is the name of the *Trikûṭakas*, of which the dominion is said to have lasted 245 years. Hitherto no other reference has been made to any such dynasty. Among the great dynasties of which we have inscriptions, the Ândhras employ no date from a fixed epoch, nor do they mention such a title as Trikûṭaka. The Kshatrapas employ a fixed epoch, but the characters on their coins bearing dates about 250 of their era are of a much earlier type than those of this plate, which apparently belong to about the sixth century A. D. The Guptas style their era 'Guptakâla,' 'Guptasya-kâla,' 'Guptanṛiparâjyabhukti,' or 'Saṁ.,' but such a name as Trikûṭa does no occur in their inscriptions; nor among the numerous copper-plates of the Valabhi dynasty, whose power, moreover, is not known to have ever extended to the Koṅkaṇ. The Gurjara and Râshṭrakûṭa kings all dated in the Śakakâla, and the earliest known Râshṭrakûṭa king was Dantivarma early in the 7th century A. D.[1] The Śilahâras were only petty kings in the Koṅkaṇ, and Kapardi I., their earliest king, belongs to the ninth century (cir. 820 A. D.).[2]

Trikûṭaka—native of a town or country (Trikûṭa) 'on three hills'—must refer to some place in Aparânta, or the Northern Koṅkaṇ, not far from Kaṇheri where the plate was deposited.

Now, the *Raghuvaṁśa* (IV. śl. 52, 53, 58) says that Raghu, when he conquered the Koṅkaṇ, built a city called Trikûṭa[3] on a lofty site, as a tower of victory. The inference from this is that in Kâlidâsa's time, such a place as Trikûṭa really existed not far from the western coast. Aparânta was this western

[1] Govinda I. of the Râshṭrakûṭas (*Ind. Ant.*, vol. V., p. 144; vol. VI., p. 72) most probably flourished cir. 660 to 680 A. D., though it is not impossible that he may have been the Âppâyika-Gôvinda mentioned in the Aihole inscription (*Ind. Ant.*, vol. VIII., pp. 238, 244), who must have lived about A. D. 625. The Elurâ inscription gives us the name of his father Indrarâja, and of his grandfather Dantivarma.—J. B.

[2] From the form of the characters, I incline to think that this inscription may be dated in the Gupta era; the Trikûṭakas, like the Valabhi Senâpatis, may have continued to use the Gupta era on assuming independence; or it may have been adopted from Gujarât.—J. B.

[3] See also *Ind. Ant.*, vol. III., pp. 6, 7.

coast, which the Greeks called Ariake or Abarike, and the commentary on the *Raghuvaṁśa* mentions on the authority of the *Viśvakôsha* that the district in which was Sorpâraka (the modern Supârâ), was called Aparânta :—

Aparântâstu pâschâtyâs te cha Śurpârakâdayaḥ.

Ptolemy and the *Periplus* both mention Tagara as a noted city in the west of India. Now, Tagara is a corruption of the Sanskṛit *Trigiri*—a synonym of Trikûṭa ; and Tagara may be identified with Junnar, which answers to the statement in the *Raghuvaṁśa*, in being built fully 2,000 feet above the sea, and surrounded by steep hills such as Śivanêri,[1] Mânmoḍi, &c., and is readily reached from the Koṅkaṇ by the Nânâghâṭ and Mâlsej Ghâṭ. The kings of this place, then, would be the Trikûṭakas, and their rule may have extended to Salsette; but of their history we know nothing.[2]

The Junnar cave inscriptions, however, belong to a much earlier date, and afford us no information about these Trikûṭakas.

2.—Inscriptions.

The following inscription was translated by Paṇḍit Bhagwânlâl Indraji and published in the *J. Bom. B. R. A. S.* in 1877 (vol. XII., p. 407). It is numbered 19 in Mr. West's collection and is found in cave No. 36, on the right hand side wall, outside the verandah, where it occupies a space about 3 feet 8 inches wide by 2 feet 6 inches high, but the surface is rough and in some cases, especially in the fourth, sixth and last lines, portions of it are much abraded. The letters are similar to those used in other Ândhrabhṛitya inscriptions.

Transcript.

सिधं रञो माढरिपुतस स्वामि (सिरि)सेनस
सवछरे ८ गिप ५ दिव १० एतायं पुवायं क-
लियाणकस नकेमस वेण्हुनंदिस पुतस नेग-
मस गहपतिस (सात्त?)स लेणं पातिठापि-
तं सहा आय्यकेन (जसे)न सहा पितुना वेण्हुनं-
दिना सहामातुये बोधिसमाये सहा भा-
[तुना····] हथिना सहा सवेन (निकायेनेति)

Sanskrit.

सिद्धम् । राज्ञो माढरिपुत्रस्य स्वामिश्रीसेनस्य
संवत्सरे ८ ग्री. प. ५ दिव. १० एतस्यां पूर्वस्यां क-
ल्याणकस्य नैगमस्य विष्णुनन्दिनः पुत्रस्य नैग-
मस्य गृहपतेः (सात्त?)स्य लयनं प्रतिष्ठापि-

[1] Possibly the first town was on one of these hills; if not actually so, Śivanêri must have been the citadel.—J. B.

[2] The Sîlâra or Śilahâra kings speak of themselves as "born in the family of Jîmûtavâhana, the Sîlahâra prince, (*Tagarapuravarâdhîśvara*) lord of the excellent city of Tagara" (conf. *Ind. Ant.*, vol. IX., p. 37). So the Kadambas in Canara took the epithet of *Banavâsipurâdhîśvara* (*J. B. B. R. A. S.*, vol. X., p. 54, and vol. XII., p. 57 and p. 305 ; *Ind. Ant.*, vol. IX., p. 43 ; and conf. vol. VI., p. 102 ; *J. R. A. S.*, vol. IV., p. 35). May they not have been descended at least from a dynasty ruling there ? On Tagara see also *Arch. Surv. W. India*, vol. III., pp. 54, 55 ; *Ind. Ant.*, vol. VI., p. 75 ; vol. VII., p. 103 ; and vol. VIII., p. 144.—J. B.

तं सह आर्य्यकेण(यशसा) सह पित्रा विष्णुन-
न्दिना सह मात्रा बोधिसमया सह भ्रा-
[त्रा....] हस्तिना सह सर्व्वेण (निकायेनेति) ॥

Translation.

"Siddham! In the 8th year of king Mâḍhariputta, the lord Sirisena, in the 6th fortnight of Grishma, the 10th day. On the above (*day*) a merchant householder the son of Veṇhunandi,[1] merchant, a resident of Kalyâṇa, constructed a cave of Śatta (?) with the respectable.....[2] with his father Veṇhunandi, with his mother Bodhisamâ, with his brother ....hathi, with an assembly of all (*nikâya*) co-religionists."

Portions of other two inscriptions have also been translated by the Paṇḍit (*J. B. B. R. A. S.*, vol. XIII., p. 11). They are among the latest at Kaṇheri, both belonging to the 9th century, and to the Śiḷâhâra kings of the Koṅkaṇ, who were tributaries to the Râshṭrakûṭas of the Dekhan. They are interesting as giving us the names of two kings in each of these dynasties as well as two dates, twenty-four years apart, in the contemporary rule of one sovereign in each family. Kapardî II., the Śiḷâhâra king, whose capital was probably Chemula or perhaps "Puri," the son of Pulaśakti, was evidently reigning during the whole interval A. D. 853-878; and apparently Amoghavarsha ruled during the same period. He is distinctly the son or successor of Jagattunga: Amoghavarsha I. was son of Govinda III., one of whose *birudas* was Jagattunga, but he must have ruled cir. 810-830; and Amoghavarsha II. was the son of Indra II. Indra either bore the *birudas* of Jagadrudra and Jagattunga, or was succeeded by a son of that name; but the dates seem to point to Indra II. himself who may have borne the *biruda* of Amoghavarsha, and he succeeded Jagattunga about 850 A. D.[3]

The first is No. 15 of West's collection, and is from the architrave over the verandah of Cave No. X.—the Darbâr or Mahârâja's cave. It consists of eight lines: three upper ones 11 feet long, then three others 11 feet 7 inches long, and two additional lines 5 feet 6 inches long, to the left of the second three, and on the same level.[4]

Translation.

"May it be propitious (*svasti*)! On the 2nd day of the dark half of Mârgaśîrsha in the Prajâpati year, after seven hundred and seventy-five years, in figures—Saṁvat 775[5] of the Śaka king had passed: during the victorious and happy reign of Amoghavarshadêva, the great sovereign, the great king of kings, the noble lord, meditating on the feet of the great sovereign, the chief of kings, the majestic lord, the illustrious Jagattunga, he presented the whole of the Koṅkaṇ, during the flourishing and victorious reign in it of Kapardî, who has gained the five great titles, a jewel among the great chiefs of districts, meditating on the feet of Pulaśakti, the gem of the great chiefs of districts....."

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[1] Sans. *Vishṇunandi.* [2] The name here is obliterated.

[3] See *Arch. Reports*, vol. III, p. 32. [4] *J. B. B. R. A. S.*, vol. VI., p. 6.

[5] Prajâpati, according to Telinga rule, agrees with 773, and Śrîmukha with 775 Śaka; Angira, by the Jyotishṭava rule, agrees with 775, and Prajâpati with Śaka 774.—J. B.

The next is No. 43 in West's enumeration, and is on the architrave over the verandah in Cave 78, just opposite to the last. It is in an inscription of two 7 feet lengths, of five lines each, each length being over an intercolumination, and the short line below being on the capital of a column. It is faint and indistinct in places, and is in the same late alphabet as No. 15. Only the first portion is here translated.

Translation.

"May it be propitious! After seven hundred and ninety-nine, in figures 799 years of the Śaka king had elapsed, during the prosperous and victorious reign of the illustrious Amoghavarshadeva, the great lord, the chief of great kings, (*by whom*) was presented the whole of the Koṅkaṇ, in the circle of which Kapardî a jewel among the chiefs of districts, during his victorious and prosperous reign....."

The whole of the inscriptions have not all been taken in fac-simile yet, and therefore are not translated here.

The other inscriptions are in preparation and will be published when ready.

3.—Pahlavi Inscriptions in the Kanheri Caves.

In Cave 66 there are three Pahlavi inscriptions of which Dr. E. W. West of Munich has supplied the following account with translations.[1]

These three Pahlavi inscriptions are all dated, and consist chiefly of the names of certain Pârsis who visited the Kaṇheri Caves early in the eleventh century. They are all three inscribed in vertical lines, to be read from the top downwards; Pahlavi writing being read from right to left. As they would be more conveniently read if the lines were horizontal, the reason for inscribing them in vertical lines is not obvious; but it may be noted that a few short Pahlavi inscriptions, in the same comparatively modern character,[2] are found in Persia, which are also inscribed in vertical lines.

The earliest date is that in the inscription on the verandah pilaster to the right of a person entering the cave. This inscription is so faintly cut that the greater part of it would be illegible if it were not for the fact that the names it contains are the same as those in the second inscription.

With the assistance of that inscription it may be read, line for line, as follows[3]:—

Transliteration.

Pavan shem-î yazatô.
Pavan tag mûrvâk va nadûkŏ da*d*ak denman shnat 300
70 8-î Yazdaka*rd*ŏ bidanâ Mit*r*ô yôm
Aûha*r*mazd ham-dînîkân va*l* denman *j*înâk yâtûn*d*

---

[1] These inscription have been translated by Dr. E. W. West, for the *Indian Antiquary*, where they will also appear with his remarks in full. Mr. K. M. Kama also kindly supplied me with versions of the three longer inscriptions prepared by Pârsi scholars.

[2] Not the Sasanian inscriptions, which are always in horizontal lines.

[3] As some sounds are written more ways than one in Pahlavi, italics are used to express such variants; thus, *d* is used for d written like t, *j* for j written like y, *l* and *r* for l and r written either like n or like an Avesta o, *v* and *z* for v and z written like ch.

hômand Yazdân-pânak va Mâh-aîyyâr-î
Mit*r*a-aîyyâr,[1] Panj-bûkhtŏ va Pa*d*ar-bûkhtŏ-î
Mâh-aîyyâr, Mar*d*ân-shâ*d*-î Hîrâd[2]-Bâhrâm
va Hîrâd-Bâhrâm-î Mar*d*ân-shâ*d* Mit*r*a-aiyyâr-î
Bâhrâm-panâh va Bâhrâm-panâh-i Mit*r*a-aîyyâr,
Falân-zâ*d*[3] va Zâ*d*-sparham-î Âtû*r*[4]-mahân,
Nûk-mâhân va Dîn-Bâhrâm va Bajûrg-âtû*r* va Hîrâd-mar*d*
va Bêh-zâ*d*ŏ-î Mâh. . . . .

This inscription is evidently incomplete, as it stops in the middle of a name and also omits the names contained in the last two lines of the next inscription. Nearly the whole of the first two lines have been broken away and removed since 1870, and the copy of them could not, therefore, be corrected in 1875; so that the reading of so much of the second line as does not occur in the next inscription, is doubtful.

In the following translations of these three inscriptions, as transcribed, the words in italics are understood, but not expressed, in the original Pahlavi :—

Translation.

"In the name of God.[5]

"Through strong omens and the good Judge this[6] year 378 of Yazdakard, *on* the day Aûharmazd of the month Mitrô (10th October 1009), *there* have come to this place the co-religionists[7] Yazdân-pânak and Mâh-aîyyâr *sons* of Mitra-aîyyar, &c. (as in No. 2, as far as) Bêh-zâd *son* of Mâh[8]. . . . . "

The next date, which is only forty-five days later, occurs in the inscription in the recess over the water-tank alongside the cave (No. 1 on the plate). This inscription, though likewise cut faintly, is much more distinct than the last, and is numbered with the Pahlavi cipher for "two" preceding the invocation in its first line. It contains the same names as the last inscription, with a few others added at the end to complete the list, and may be read as follows:—

---

[1] *Aîyyâr* is merely a provisional reading for the Pahlavi equivalent of Pers. *yâr*, until its true sound is ascertained. In the second inscription it is always circumflexed, as if to be read *aîdbâr*.

[2] Or, perhaps, *Khîrâd* or *Aîr-aê*, as the final d (not being *d*) is doubtful after a vowel.

[3] In the second inscription the l is distinctly noted by a diacritical mark, otherwise it would be better to read *Farukhŏ-zâd*, a common Pahlavi name.

[4] Hitherto I have generally read this word *âtarô* direct from the Avesta, but it occurs in Sasanian inscriptions, not only in a form which can be read either *âtarô* or *âtûr*, but also in another form which *must* be read *âtûr*; it is also transcribed by Syriac writers as *âdûr* or *âdur*. The second part of the name is here written *mahân*, but is *mâhân* in the next inscription and in the next name here.

[5] The Pahlavi word is here in the singular number.

[6] As already stated, the reading of this first phrase is doubtful. Another guess would make it mean "in a good omened and happy state I write."

[7] This word is doubtful, but *hamdînîkân* seems to be the only intelligible reading for it as it stands in No. 2.

[8] Breaking off in the middle of a name.

Transliteration.

2. Pavan shem-î yazatô.[1]
Shnat 300 va 70 8-î Yazdakardŏ bidanâ Âvânŏ
va yôm Mitrô hamdînîkân val denman jînâk yâtûnd
hômand Yazdân-pânak va Mâh-aîyyâr-î
Mitra-aîyyâr, Panj-bûkhtŏ va Padar-bûkhtŏ-î
Mâh-aîyyâr, Mardân-shâd-î Hîrâd-Bâhrâm
va Hîrad Bâhram-î Mardân-shâd, Mitra-aîyyâr-î,
Bâhram-panâh va Bâhrâm-panâh-î Mitra-aîyyâr,
Falân-zâd va Zâd-sparham-î Âtûr-mâhân,
Nûk-mâhân va Dîn-Bâhrâm va Bajûrg-âtûr
va Hîrâd-mard va Bêh-zâdŏ-î Mâh-bâzâe,[2]
Bâhrâm-panâh-î Mitra-bandâd.
Mâh Âtûr Aûharmazd-î Âvân-bandâd mûrd.[3]

Translation.

"2. In the name of God.

"*In* the year 378 of Yazdakard, the month Âvân and day Mitrô (24th November 1009), *there* have come to this place the co-religionists Yazdân-pânak and Mâh-aîyyâr, *sons* of Mitra-aîyyâr, Panj-bûkht and Padar-bûkht *sons* of Mâh-aîyyâr, Mardân-shâd *son* of Hîrâd-Bâhrâm and Hîrâd-Bâhrâm[4] *son* of Mardân-shâd, Mitra-aîyyâr *son* of Bâhrâm-panâh and Bâhrâm-panâh[4] *son* of Mitra-aîyyâr, Falân-zâd and Zâd-sparham *sons* of Âtûr-mâhân, Nûk-mâhân, Dîn-Bâhrâm, Bajûrg-âtûr, Hîrâd-mard, and Bêh-zâd *sons* of Mâh-bâzâe, *and* Bâhrâm-panâh *son* of Mitra-bandâd. *In* the month Âtûr[5] Aûharmazd *son* of Âvân-bandâd died."

The third inscription in point of time is that on the left-hand pilaster of the verandah, and is numbered with the Pahlavi cipher for "three" preceding the invocation in its first line (No. 2 of the accompanying plates). It is dated twelve years later than the preceding inscriptions, and contains a different list of names, in which only four of the names in the previous inscriptions occur. It is fairly legible, and may be read as follows :—

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[1] This word is illegible, but is assumed to be the same as in the preceding inscription. The *za* in *yazatô*, like the *zd* in *yazdân* and *Aûharmazd*, and the *zda* in *yazdakardŏ* is written like *â* or *ha*, as it always is in Pahlavi MSS.; but this is merely a graphical variant, as these words are written with *za*, *zd*, and *zda* in Sasanian Pahlavi.

[2] The last syllable is circumflexed, but can hardly contain the letter d.

[3] The last letter is doubtful, and the word looks more like *mûrû*, but this would be unintelligible. This last line is evidently an addition to the inscription after the list of names was finished.

[4] Probably a son of the preceding man, who had been named after his grandfather, a custom still common among the Pârsis.

[5] That is, in the following month (9th Dec. to 8th Jan.). It might possibly be "*on* the *day* Mâh *of the month* Âtûr (20th Dec.)"; or it might be translated "Mâh-Âtûr *and* Aûharmazd *sons* of Avân-bandâd died," but the word "died" is doubtful. This last sentence seems to have been a later addition to the inscription.

Transliteration.

3. Pavan shem-î yazdân.
Bidanâ Mit*r*ô va yôm Dînô shnat 300 90-î Yazdaka*rd*ŏ min Aîrân[1]
va*l* denman *j*înâk yâtûn*d* hômand
Mâh-Frôbag va Mâh-aîyyâr
î Mit*r*a-aîyyâr, Panj-bûkhtŏ-î
Mâh-aîyyâr, Mar*d*ân-shâ*d*-î
Hîrâd-Bâhrâm, Bêh-zâ*d*-î
Mit*r*a-vindâ*d*,[2] *J*âvî*d*ân-bû*d*ŏ-î
Bâhrâm-Gûshnaspŏ, Bajûrg-âtû*r*-î
Mâh-bâzâe, Mâh-aîyyâr va Bandêsh[3]
î Hîrâd-farukhŏ, va Mâh-bandâ*d*-î
Gêhân-khash châsh[4]-nyôkhsh.

Translation.

"3. In the name of God.[5]

"*In* the month Mitrô and day Dînô *of* the year 390 of Yazdakard (30th October 1021) *there* have come from Irân[6] to this place Mâh-Frôbag and Mâh-aîyyâr[7] *sons* of Mitra-aîyyâr, Panj-bûkht[7] *son* of Mâh-aîyyâr, Mardân-shâd *son* of Hîrâd-Bâhrâm, Bêh-zâd *son* of Mitra-vindâd, Jâvîdân-bûd *son* of Bâhrâm-Gûshnasp, Bajûrg-âtûr[7] *son* of Mâh-bâzâe, Mâh-aîyyâr and Bandêsh *sons* of Hîrâd-farukhŏ, and Mâh-bandâd *son* of Gêhân-khash, the listener to instruction."[8]

It must have been during the visit mentioned in this third inscription that the few words were inscribed on the dâgoba (discovered by Dr. West),[9] for they mention the same year and one of the same names. This short inscription was correctly deciphered in 1866, as published in the *Zartoshti Abhîâs* No. 3, p. 164, and is as follows :—

Shnat 300
90-î Yazdaka(*rd*)
Shatra-îyâr
Mâh-Frôba(g).

"The year 390 of Yazdakard, Shatra-îyâr. Mâh-Frôbag."

Besides these four Pahlavi inscriptions at Kanheri there has been a fifth, of which only two or three detached letters are legible on another stone of the dâgoba, which is now in the Museum of the Bombay Branch of the Royal Asiatic Society. This inscription appears to have consisted of seven vertical lines on a

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[1] These last two words are doubtful, *min* being nearly all cut away, and *Aîrân* hardly legible; they occupy the place of the doubtful word *hamdînîkân* in the first two inscriptions.

[2] Possibly the same name as the Mitra-bandâd of the first two inscriptions.

[3] Or, perhaps, *Bôsîh*.

[4] This word is doubtful, being partly broken away.

[5] The Pahlavi word is here in the plural number.

[6] The words "from Irân" are doubtful, being partly cut away to form a mortice in the rock for attaching wood-work.

[7] These four names also occur in the former lists in Nos. 1 and 2.

[8] This last phrase is doubtful, and it is possible that the list of names is incomplete in this inscription, as it is in that on the other pilaster.

[9] See *Jour. Bom. B. R. As. Soc.*, vol. VI., p. 119, and plate iii, fig. 21.

day shall of the month [illegible]
mazd *sons* of Avân-bandâd died," but the word "died" is doubtful. This last sentence seems to have been a later addition to the inscription.

Transliteration.

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Mit*r*a-vindâ*d*,[2] *J*âvî*d*ân-bû*d*ŏ-î
Bâhrâm-Gûshnaspŏ, Bajûrg-âtû*r*-î
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[8] This last phrase is doubtful, and it is possible that the list of names is incomplete in this inscription, as it is in that on the other pilaster.

[9] See *Jour. Bom. B. R. As. Soc.*, vol. VI., p. 119, and plate iii, fig. 21.

flat space between two groups of sculpture; but the surface of the stone is so much decayed, that the letters legible are only just sufficient to show that the words have been Pahlavi.

4.—Coins.

During the excavations in making a path round the upper contour of the great reservoir at Vihâr in Salsette, in January 1855, upwards of a thousand copper coins were dug up in an earthenware pot. They were much corroded, but of some of the best of them drawings were made by the Messrs. West. As no notice has been published of these, it may not be uninteresting to have a reproduction of the drawings preserved, which is done in the accompanying plate. Three of them are distinctly Muhammadan, and not of a very early type. Only about half a dozen were of this coinage, and most of the others bear a cross on one side with a point between each of the arms; and on the obverse is a small figure like a Maltese cross with a point on each side of it, over which is a line bent down at each end, and the remainder of the field is occupied by a symbol—the intent of which is very doubtful—between two sets of four points. A sixth has a rude outline of a cross on one side of it, the other being plain. Other pieces of copper of similar sizes were quite smooth.

10.—CAVE AT AMBIVALE.

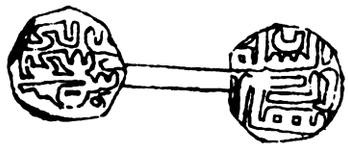
The cave is about half a mile from the village of Ambivale near Jambrug, north from Karjat, under Kotaligaḍh, and to the east of it. It is cut in a long low hill forming the concave side of a curve in the bank of the river. The cave overlooks the river, being about 20 feet above it, sloping rock leading up to it from the water. It consists of a large square hall, about 42 feet by 39 feet and 10 feet high, having four cells off each of three sides (12 cells in all). Around these same three sides runs a low bench similar to the bench in Cave 35 at Kaṇheri and in No. III at Nâsik. Two doorways, a central and a side one to the right, lead into a verandah, 31′ long by about 5′ 10″ deep, the eaves of which are supported by 3′ 9″ of return of wall at either end and by four pillars. Between each pair of pillars (except the central pair—where the entrance is,) and the end pillars and pilasters is a low seat, with a parapet wall running along the outer side and forming a back to the seat. The outside of the parapet wall was ornamented in the same style as Cave III. at Nâsik, with festoons and rosettes, but is so damaged that little now remains.

The pillars are of the same pattern as those of Nâsik—pot capitals with flat tiles surmounting them, but roughly finished. The shafts, springing from the seats, have no bases. The central pair of pillars have octagonal shafts, the remaining two are 16-sided.

The doorways have had modern carved doors inserted at a late date, and with some built basements with carved figures on them in six of the cells at the back. The cave has thus been converted into a Brahmanical temple. A Jogi, recently dead, occupied the cave, the consequence being that the surface of the rock in the hall and verandah has been thoroughly coated with soot.

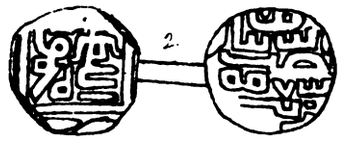
On the second pillar of verandah, on the left of entrance, is a Pâli inscription in one vertical line, reading downwards.[1]

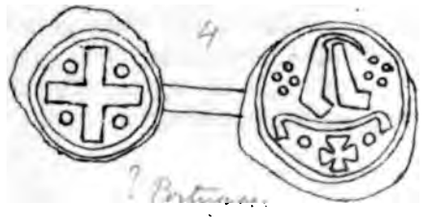
[1] *There are some* remains of letters on each of the centre pair of pillars, though indistinct.

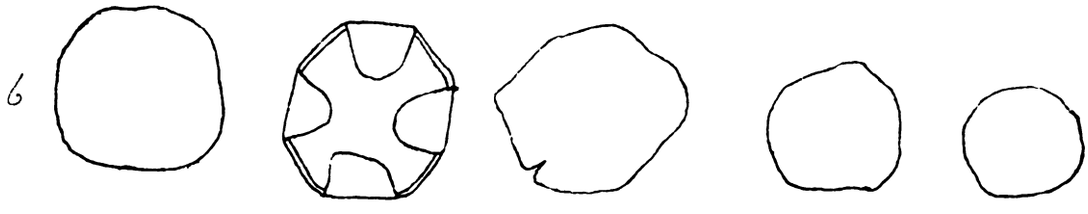


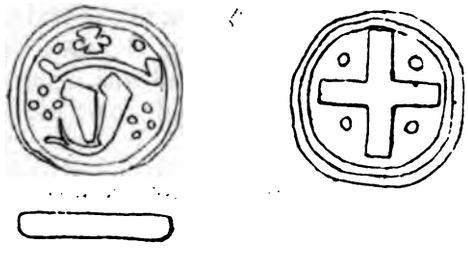
Coins found at Vehar

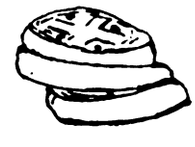
(Natural Size)

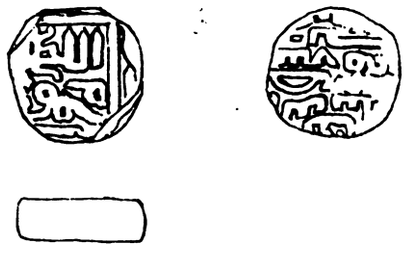








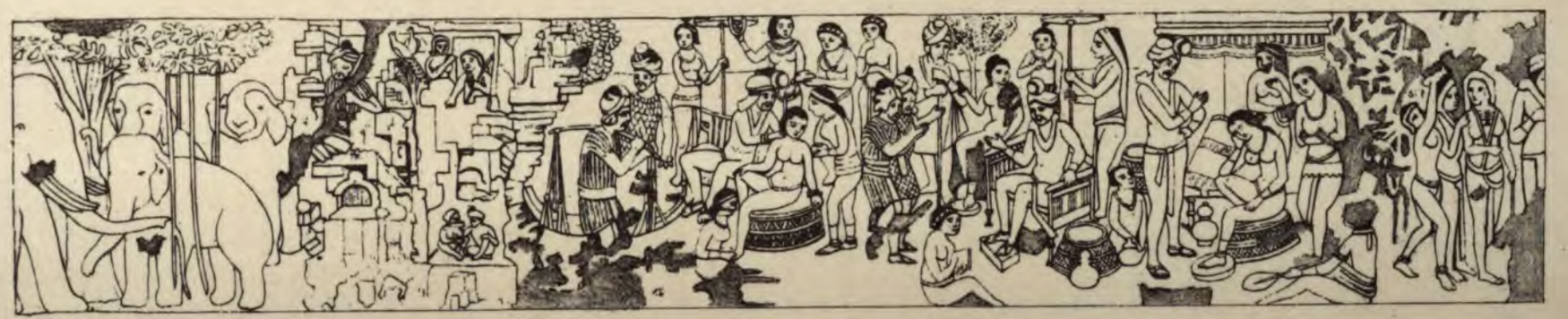




Photozincographed, Govt Office, Poona, 1880.

AJANTÂ FRESCOES FROM CAVE X

1. From left wall



2. From right wall

Govt. Photozincographic Office, Poona, 1879

11.—INSCRIPTIONS IN THE AJANTA CAVES.

The Ajaṇṭâ Caves and their paintings were treated in considerable detail in No. 9. of these papers,[1] and some specimens were there given of the remaining fragments of the oldest wall-paintings from Cave X.

Since writing the *Notes*, however, I have come upon two wood engravings in the *Illustrated London News* of 8th September 1849, representing, on a very small scale, two of the large copies made by the late Major Gill, and so unfortunately destroyed by fire at the Sydenham Crystal Palace in 1866. They represent portions of these old paintings as they existed more than thirty years ago. These woodcuts are not executed with much minuteness of detail; they represent, however, the grouping of the figures in a portion of the painting on each wall of this cave. The first, from the left wall, is that from which most of the copies given in the *Notes* were taken, and shows that nearly forty years ago it had become a mere series of fragments.

The second represents part of a scene from the right wall, which has since become almost black, and has been scribbled all over by native visitors. It may perhaps be possible even yet, however, to recover a portion of these interesting paintings; but in the meantime it seems desirable to preserve such records as we possess of them, and with this view the accompanying lithograph from these woodcuts is here given. Almost at the first glance we may recognise this as a representation of the famous *Chhadanta Jâtaka*.[2] The head of the Chhadanta elephant appears in the extreme left of the drawing, under his favourite Banian tree; the hunter Sonuttara appears among the rocks of the ridge named Suvarṇa in the *kâshâya* dress of a mendicant, and further to the right he is seen carrying the tusks to Subhadrâ, the consort of the king of Banâras. To the right of this, he and a companion are again represented supplicating or listening to the king with the queen at his right hand; and lastly, the queen is represented seated, in deep grief for the murder and dying of a broken heart, while the king stands before her addressing her.

The larger inscriptions are unfortunately so damaged as to render satisfactory translations impossible. Transcriptions of all, so far as they are legible, have been made by Paṇḍit Bhagwânlâl Indraji, and are here given with tentative translations and remarks on them.

Rock Inscription No. 1.

The oldest is that on the left side of the arch on the front of the Chaitya Cave No. X. It is in Prâkṛit, and the characters are of a very early form of those used throughout the Western India Cave Inscriptions.

वासिठिपुतस कट
हादिनो घरमुख
दानं

---

[1] *Notes on the Bauddha Rock-Temples of Ajaṇṭâ*, Plates VIII. to XI., and pp. 50, 51.

[2] Julien, *Mém. sur. les Cont. Occ.*, tom. I, p. 360; Cunningham's *Bharhut*, p. 62; M. Coomâra Swamy's *Daṭhâvanśa*, c. iii, 31, p. 50.

Sanskrit.

वासिष्ठीपुत्रस्य कटा		वासिष्ठीपुत्रस्य कट-
हो दत्तः गृहमुख-	*or*	ह्रदिनो गृहमुख-
दानम्		दानम्

"A Kaṭahâ and the gift of a cave-façade by Vâsiṭhiputa."

Kaṭahâ may be the Sanskrit *kaṭâha*, 'a bambu lattice-work' or 'partition of bambu work,' in Gujarâti *kûḍa* or *kaḍo*. Hence it may be inferred that the cave had some wooden lattice-work in the great arch over the doorway and lower façade, (which was probably of brick[1]) and both were gifts of Vâsiṭhiputa.

Vâsiṭhiputa or Vâsishṭhîputra might be supposed to be the well-known Vâsishṭhîputra Puḍumâvi of the Nâsik inscriptions, but from the character of the letters, compared with those of the inscriptions of that king, this would seem to be earlier by two centuries. Then we find no title, such as Râño, applied to him, as in other inscriptions. And the usage of naming sons from their mothers is shown from other inscriptions to have been common to other families besides that of the Ândhrabhṛitya dynasty. Thus at Pitalkhorâ, we have the royal physician Vachhiputa; at Bhâjâ, Kosikiputa; at Kuḍâ, Kochhiputa, &c. He seems, therefore, to have been a private person, and if so, we may translate thus:—

"The gift of a cave-façade by Vâsiṭhiputa Kaṭahadi."

Kaṭahadi might then be regarded as either a family name or one derived from his native place, Katahaḍa, Sans. Katahrada.

INSCRIPTION No. 2.

On the back wall of Cave No. XII, on the left side of the door of the right end cell—

ठानको देयधमं
घनामदडस वणिज[स]
सउवरको सउपा[सयो]

Sanskrit.

स्थानकं देयधर्मः
घनामदडस्य वणिजः
सोपवरकं सउपा[श्रयम्]

"The meritorious gift of a dwelling with cells and hall by the merchant Ghanâmadaḍa."

Remarks.

The letters of this inscription are not very clear, the language is Prâkṛit and at the end of the last line are the syllables *saupâ*. It may have been intended to engrave *saupâsayo*, but these syllables as they stand convey no meaning.

Sthânaka is 'a dwelling.' The residence of the priests of the Dhundiyâ sect of Jainas is still called *sthânaka*. It may have been applied to the *layanas* of early times. The *uvavarakas*, Sans. *apavarakas*, are the cells which surround the hall, and the *upâsaya*, Sans. *upâśraya*, is the central hall,—the whole together constituting a *sthânaka*.

[1] See *Notes*, ut sup., p. 50.

Ghanâmadaḍa resembles a local name probably corrupted from Sans. *Ganapadra*, and if so, the record may mean the gift of a merchant residing at Ghanâmadaḍa: it is, however, very seldom to find such a record without the name of the donor.

Inscription No. 3.

This is on the left end wall outside the verandah in Cave XVI. The language is Sanskṛit, and the composition is in verse. It is written in 27 lines. The letters are in the same square style as in the Śivanî Copper-plates, and which was current in the Chhatisgarh district and the country around the Benagaṅgâ about the 5th and 6th century. It is much weatherworn, especially towards the left side where it is most exposed. The following is a transcription of all the letters that are legible, made from a careful examination. Though the translation cannot, from the nature of the case, be very satisfactory, still some information may be gleaned from it.

It records the gift of a dwelling for monks by the son of a minister named Hastibhoja; his name is effaced, but it was perhaps Varâhadeva, which occurs in the 21st line. The donor was minister to king Harisheṇa, and his father Hastibhoja was minister to Devaseṇa, the father of Harisheṇa. The inscription supplies the following list of kings:—

1. Vindhyaśakti.
2. Pravarasena.
3. (Rudra ?)sena.
4. .....
5. Devasena.
6. Harisheṇa.

From the broken state of the inscription it is not clear whether Pravarasena was a son of Vindhyaśakti, or, as is probable, of a member of the Vindhyaśakti family. Of his son only *-sena* is legible, preceded by a faintly traceable form like *-dra*, so that the name may have been Bhadrasena, Chandrasena, Indrasena, Rudrasena, &c. The expression "Kuntalendra"—king of Kuntala—occurring in connection with him shows that he had something to do with the king of that country. Later on Kuntala is included in his dominions. His son's name in lost: he began to reign as a minor. His son was Devasena; and his was Harisheṇa. Besides this inscription we have two copper-plate grants of this Vâkâṭaka dynasty which seems to have had a somewhat extensive sway: one of these is the Śivanî grant translated (but not very accurately) by Mr. Prinsep, and the other found in a ploughed field at Chamak, 7 or 8 miles south of Ilichpur, some 11 or 12 years ago, and a transcript of which is given in the *Notes*, No. 9 (p. 54).

[१] उदीर्ण्णलोकत्रयदोषवान्हिनिर्व्वापनो..... ....
.....प्रणम्य पूर्व्वां प्रवक्ष्ये क्षितिपानुपूर्व्वीं[म्] [॥]

[२] महाविमर्द्देष्वभिवृद्धशक्तिः क्रुद्धस्सुरैरप्यनिवार्य्य[वीर्य्यः] [।] .....
.....रणदानशक्तिः द्विज ×× प्रकाशो भुवि विन्ध्यशक्तिः [॥]

[३] पुरन्दरोपेन्द्रसमप्रभावः स्वबाहुवीर्य्यार्ज्जितस[र्व्वलोकः] [।] .....
.....[यशो]शुकानां बभूव वाकाटकवंशकेतुः [॥]

[४] रणे[षु] हर्य्युत्थितरेणुजालसञ्छादितार्क्क.....[।] ...
.....नरातीन्कृत्वा[भि]वादप्रवणाञ्चकार [॥]

[५] [विनि]र्ज्जितारि[स्सुर]राजकार्य्यश्चकारपुण्येषु परं प्रय[त्नं] [।].....[।]
.. ..नरेंद्रमौलिविन्यस्तमणिकिरणलीढक्रमाम्बुजः

[६] प्रवरसेनस्तस्य पुत्रोभूद्विकसन्नवेन्दीवरेक्षणराविमयूख ....
.....[रुद्र? सेन:] प्रवरसेनस्य जितसर्व्वसेनस्सुतोभवत्

[७] पार्थिवेन्द्रस्य [प्रशशास]धर्म्मेण मेदिनीम् कुन्तलेंद्रवि.....
.....प्रवरसेनस्य पुत्रोभूत्प्रवरोर्ज्जितोदारशासनप्रवर[:] [।]

[८] ..... [॥] तस्यात्मज ✕ कामत.....
.....[।].....मवाप्य राज्यमष्टाब्दकोय ✕ प्रशशास सम्यक् [॥]

[९] तस्यात्मजोभून्नरदेव.....भुवि देवसेन[:।] यस्योपभोगैर्ल्लिलितै-
र्व्विपावनैर्नृदेवराजस्य .....भूः [॥]पुण्यानुभावात्क्षितिपस्य

[१०] ....[।].....यगुणाधिवासो .....
कोशो भुवि हस्तिभोजः[॥]ह्रश्य..... ✕ पृथुपीनवक्षास्सरोरुहाक्ष ✕ क्षपि

[११] .....[।].....दिग्गन्धहस्तिप्रतिमो बभूव[॥]
हितो विनीतः प्रणयप्र.....मनोनुकूलानुविधानवर्त्ती [।] निरत्ययं

[१२] [शा]सन.....सकश्च[॥] तथैव लोकस्य हिताशय-
त्वात्सुखेन सम्यक्परिपालनाय [।][पितेव] मातेव सखेव नित्यं प्रियोभिगम्यश्च बभूव

[१३] [नित्यं] [॥] .....[।]स्वस्थस्समावेश्य स तत्र राजा ससर्ज्ज
भोगेषु यथेष्टचे[ष्टाम्?] [॥] अथ तस्य सुतो बभू-

[१४] [व राजा] सजलाम्भोरुह ..... [।] हरिरेष हर[:] स्मरेव कान्तिर्हरिषेणो
हरिविक्रमप्रतापः [॥] सकुन्तलावन्तिकलिङ्गकोसलत्रिकूटलाटान्ध्र-

[१५] .....[।].....स्वनिर्द्देश.....[॥]प्रथितो-
भुवि हस्तिभोजसूनुस्साचिवस्तस्य महीपतेर्ब्बभूव [।] सकलक्षिति

[१६] .....[॥].....जेष्टः स्थिरधीरचेतास्त्यागक्षमौदार्य्यगुणैरु-
पेतः [।] धर्म्मेण धर्म्मप्रवणश्शशास देशं यशःपुण्यगुणांशु

[१७] ..... [॥]..... .. ..प्रति पुण्योपचयं परं चकार [।] यत ऊर्द्ध्व-
मदस्सहायधर्म्मा परितो लोकगुरौ चकार काराम् [॥] आयुर्वयोवित्त[सु]खानि

[१८] .....लानि [।]उद्दिश्य मातापितरावुदारं न्यवी-
विशद्वेश्म यतीन्द्र [सेव्यं] [॥] [सज]लाम्बुद.....रुद्धिताग्रे भुजगेन्द्राध्युषिते मही-
धरेन्द्रे [।]

[१९] .....श्रीपतिना शरानिकुञ्जे [॥] गवाक्षनिर्य्यू-
हसुवीथिवेदिकासुरेन्द्रकन्याप्रतिमाद्यलङ्कृतम् [॥]मनोहरस्तम्भविभङ्ग

[२०] .....रचैत्यमन्दिरं [॥] म.....तलसन्निविष्टं विस
.....नमनोभिरामं [॥] व.....ञ्चाम्बुमहानिधानं नागेन्द्रवेश्मादिभिर-

[२१] प्यलंकृतं [।].....समीरण.....[॥]ग्री-
ष्मार्क्कस्य च किरणोपतापतप्तं सर्व्वर्तुप्रथितगुणोपभोगयोग्यम् [।]

[२२] .....सुरेन्द्रमन्दिराणां रुचिमन्मन्दरकन्द[रानुरूपं][॥] .....
.....सुखो यथेप्सितः [।] असमप्रतिरोचने गिरौ विक[च]

[२३] .....श्रमान्तकः [॥].....[।].....
.....यस्य जनेन नाम प्रीतिप्रसादविकचप्रणयेन चक्रे [॥] चेतः

[२४] .....लयनं सुरेन्द्र मौलिप्रभोपचित.....हायं [।] निवेद्य
सङ्घाय.....थ्यं सबन्धुवर्गस्स वराहदेवः [॥] नृदेवसौख्यान्यनुभूय

[२५] .....शास्ता सुगतप्रशस्तः [॥] सान्द्राम्भोदभुजङ्गभोग .....
.....तमाराम.....श्रमनश्शिलालकपिलैर्य्यावत्करैर्भास्करः [।] तावच्छि-

[२६] .....सेव्यतामन्तर्म्मण्डपरत्नमेतदमलं रत्नत्रयोद्भावित[म्]
[॥] विविधलयनसानुस्सेव्यमानो महाद्रिर्गिरिरय-

[२७] .....भ्यः [।] जगदपि च समस्तं व्यस्तदोषप्रहाण-
म्विशतु पदमशोकं निर्ज्वरं शान्तमार्य्यं [॥]

Translation.

"..... extinguisher of the increasing fire of the sins of the three worlds .....having bowed (*to him*) I describe the early succession of kings.

"Vindhyaśakti, whose valour increased in great battles, whose strength in his anger cannot be overcome by the gods,.....mighty in alms and in wars. Who was twice-born (*dvija* or *kshatri*), distinguished,—such was (*he*) on the earth. (*He*) who was majestic, like Indra and Vishṇu, who had won the whole earth by the vigour of his own arms.....and who was a standard of the web of glory to the dynasty of Vâkâṭaka. Who covered the sun by the dust cloud caused by (*the prancing of*) his steeds in the battlefield..... Having made his enemies..... caused them bowed down and humbled. He who had quelled his foes, and whose deeds are like Indra's, toiled in meritorious acts.....

His son was Pravarasena whose lotus-like feet were kissed by the rays from the jewels in the coronets of kings, whose eyes are like the fresh opening lotus and the rays of the sun .....Pravarasena's son was (Rudra ?)sena the conqueror of all enemies, who justly (*ruled*) the earth of the king of kings. King of Kuntala.....

"(*He*) the son of Pravarasena, exalted by highest excellence, by power, by generosity in punishing.....

"His son.....having obtained power when eight years of age, ruled excellently.

"His son Devasena became in the world.....of men and gods. By his lovely and purifying enjoyments.....of king of men and gods. Through the meritorious acts of this king..... Hastibhoja (*became his minister*) on this earth, who was the dwelling of good qualities and treasury of.....

"Who had a broad and firm breast and lotus eyes.....who resembled the *Gandhahasti*[1] of the quarters; he was a well-wisher, modest,.....and who acted in accordance with the dictates of his heart; whose punishments are not destructive. Again, he being desirous of good, and from his capability to protect the people in the best and happiest way, he became popular and daily accessible by the people as a (*father*,) mother and friend.....This king having installed (*him*) and being at ease, he began to enjoy himself according to his heart's desire.

"Afterwards this (*king's*) son was king Harisheṇa, whose (*eyes*) were like the wet lotus.....the destroyer of miseries (*Hari*), the attractor of (*men's*) minds (*Hara*), beautiful like Kâma (*Cupid*), of glorious deeds and majesty like Indra's, (*lord of the countries*) including Kuntala,[2] Avanti,[3] Kalinga,[4] Kosala,[5] Trikûṭa,[6] Lâṭa,[7] Andhra[8]..... .....

"...Son of Hastibhoja well known in the world, became minister to this king; the whole world.....who was a senior, of staid and tranquil mind, endowed with the qualities of almsgiving, mercy, and generosity, and possessed of a sense of justice, ruled the country uprightly.....

"To whom merit is a help for the other world because he acquired a heap of merits and made a prison round Lôkaguru (*the teacher of the world—Buddha*). Life, age, wealth, happiness.....constructed a magnificent dwelling fit for the abode of the chiefs of monks, in honour of (*his*) mother and father, in the chief of mountains inhabited by the king of serpents, whose fronts are covered with clouds filled with water.....

"(*The dwelling*) ornamented with windows, doors, splendid verandahs, railings, and images of Devakanyâs (goddesses) and delightfully arranged pillars..... with Chaitya-Mandira[9].....

"A large reservoir of water and (*adorned*) by the abode of the chief of serpents and others[10].....Warmed in summer by the heat of the sun, and fit for enjoyment at all seasons.....(*as*) the dwelling of Indra and the bright caves of Mandara.....in the mountain to which none is equal in greatness .... (*he*) made with love, pleasure, and expansive modesty ..... a cave brilliant with the radiance of the crown of Indra..... ..... This Varâhadeva, praised among the Sugatas, having given (*the cave*) into possession of the Saṅgha, having enjoyed comforts of men and gods, with

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[1] The elephants of smell, so called because it was fabled that ordinary elephants were terrified by the mere smell of these.

[2] Part of Kânnaḍâ, somewhere about Anagundi or Hampe.

[3] Western Mâlwâ, round Ujjain.

[4] The country between Oḍesa and the Kṛishṇâ.

[5] Usually Audha, but here perhaps the district about Chhatisgarh in Central India.

[6] Junnar in the Pûṇâ Zilla and adjacent districts.

[7] Bharoch district.

[8] The Tailaṅga country: the name of the chief seat of power is probably lost in the lacuna.

[9] This is no longer found: it may have been structural and outside.—J. B.

[10] *Nâgendraveśma* is the recess for the image of the Nâga. This without doubt refers to the figure of Nâgendra in the staircase leading down from the front of the cave. (See *Notes, p.* 57.)—J. B.

his relations ..... enjoy this pure jewel-like dwelling, declared by Ratnatraya, while (*the earth rests*) on the body of the serpent as the dense clouds and ..... while it shines by the yellow rays of the sun as red arsenic. This mountain having various summits and caves inhabited by great .....

"Again, may the whole world attain the state of tranquillity, excellence, freedom from evil, and sorrow, and various sins."

INSCRIPTION No. 4.

This is on the side wall outside the verandah in Cave No. XVII, and like the last has also suffered much from the weather. This inscription is in 29 lines, and is in Sanskṛit verse, each line containing one śloka.

This inscription furnishes the following names of kings :—

1. Dhratarâshṭra.
2. Harisâmba.
3. Saurisâmba.
4. Upendragupta.
5. (Agaja ? or) Kâcha.
6. Bhikshudâsa.
7. Nîladâsa.
8. Kâcha II.
9. Kṛishṇadâsa.

There was perhaps one name more, preceding that of Dhratarâshṭra, who is said to have been the son of some king. Whether Harisâmba was the son or brother of the preceding king is not clear. Saurisâmba is apparently the son of Harisâmba, but we know nothing of the relation of Upendragupta to his predecessor; so also the relation of Bhikshudâsa to Upendragupta is lost. Kṛishṇadâsa had two sons whose names, where they first occur, are obliterated, as is that of his wife. Later on Ravisâmba occurs as the name of one of them, and from the fragmentary phrases it appears that the elder murdered his brother, but afterwards repented. This is followed by the account of the construction of the Vihâra by the king or his minister, while Harisheṇa was ruling—almost certainly one of the Vâkâṭakas to whom this Asamaka family may have been subordinate.

The characters in this inscription bear a close resemblance to those of the Valabhî and early Châlukya copperplate grants. From the style of alphabet and the tenor of the inscriptions it would seem then that Caves Nos. XVI, XVII, XVIII and the Chaitya-Cave No. XXVI, belong all to very nearly the same date.

Transcript.

[१] .....मावनिं, प्रणम्य विद्यात्रयपारगं मुनीम् [।]
विहारदातुर्व्यवदातकर्म्मणो गुणाभिधानोपनय ✕ करिष्यते [१॥]

[२] .....नेश, लब्धात्मभावस्य नराधिपस्य [।]
धृतातपत्रस्य बभूव पुत्रास्तितातपत्रो धृतराष्ट्रसंज्ञः [२॥]

[३] .....स्यराज्ञो, हरिसाम्बोम्बुरुहेन्दुकान्तवक्त्रः [।]
नृपतेस्तनयो बभूव तस्याप्यमलश्रीः क्षितिपालशौरिसाम्बः [३॥]

[४] .....नेश पृथुकीर्तिद्युतिमानुपेन्द्रगुप्तः [।]
समभूद[गज]स्सुतोथ तस्य क्षितिप ×× काच इति प्रकाशनामा [४॥]

[५] .....[द्धु]वि कीर्तिन्यसनाय भिक्षुदासः [।]
प्रथितो भुवि नीलदासनामा नृपतिस्तस्य सुतो नराधिपस्य [५॥]

[६].....प्रथित ×× काच इति प्रदीप्तकीर्तिः [।]
नृपतेरथ तस्य कृष्णदासः कुलवंशद्युतिवर्द्धनो बभुव [६॥]

[७] .....प्तनया चन्द्रकरावदातवेषा [।]
अभ[व]त्परिपूर्ण्णचन्द्रवक्त्रा विनयाचारविभूषणा ... चन्द्रा [७॥]

[८] .....,.....द्योतकरीमवाप [।]
तस्याञ्च तस्याम्बुरुहायताक्षावुत्तप्तचामीकरकान्तरूपौ [८॥]

[९] .....[प्रद्यु]म्नसाम्बप्रतिमौ कुमारौ [।]
एकाधिपत्यप्रथमावतारं दध्रे द्वितीयो रविसाम्बसंज्ञाम् [९॥]

[१०] .....मश्मकादि [।]
.....नुताभ्यामतिभूयः भूयसा रराजतुश्चन्द्रदिवाकराविव [१०॥]

[११] .....[।]
विवृद्धसौहार्द्द[यश]प्रतानयोस्सदानुकूल्येन सुखं विजन्हतोः [११॥]

[१२] .....,.....रप्यनिवार्य्य शासनः [।]
पुराकृतोद्धावितभीमविक्रमः कनीयासि प्रा [.....] ताशनिः [१२॥]

[१३] .....धैर्य्यादि.....याधिराजः [।]
आचिंत्यसंज्ञः सचिवस्तत ×× परं व्यवीवृधत्पुण्यमहामहीरुहम् [१३॥]

[१४] .....,.....नु[याततोष]म् [।]
भूयश्रुतत्यागदयाप्रमोदमैत्रीक्षमावीर्य्यधियस्सिषेवे [१४॥]

[१५] .....नरेन्द्रान् [।]
प्रशस्तवृत्तान्सुविशुद्धवृत्तो वृत्तेन सम्यक् क्षुभितोनुचक्रे [१५॥]

[१६] .....चकार [।]
अ.....र्त्थिकस्यार्थिजनस्तवैव कीर्त्तिकृतार्थः प्रथयाम्बभूव [१६॥]

[१७] .....विप्लुताक्षान् [।]
अमूमुचद्वित्तविसर्ग्गशक्त्या पुत्राभिचेष्टान्करुणाभिमृष्टः [१७॥]

[१८] .....येन पुत्रवत् [।]
अनूचिवां सोपि हि यस्य हृद्गतां विन्दन्नृवध्याशयशुद्धिसम्पदम् [१८॥]

[१९] .....,.....कराणि सद्यः [।]
सर्व्वज्ञभावप्रणिधानसिद्धिः सत्याभिधानाभिभवादपेयुः [१९॥]

[२०] .....म्बारचयांधियोगः [।]
यशोम्बुभिश्चन्द्रमरीचिशुभ्रैर्जगत्समग्रं समलंचकार [२०॥]

[२१] .....,.....वदनारविन्दचन्द्रे [।]
परिपालयति क्षितीन्द्रचन्द्रे हरिषेणे हितकारिणि प्रजानाम् [२१॥]

[२२] .....,.....त्यद्भुतपुण्यराशिः [।]
.....भुवस्तूपविहारभूषा दानोदयैश्चार्त्थिजनप्रमोदम् [२२॥]

[२३] .....[नानिलनादवाद्भिः] [।]
.....शरयाभद्भिः.....मविसह्यपादे [२३॥]

[२४] .....गाम्भीर्यगुणैरुपेतम् [।]
निवेशितान्तर्मुनिराजचैत्यमेकाश्मकं मण्डपरत्नमेतत् [२४॥]

[२५] .....ष्टिं विपुलां विसृज्य [।]
अचीकरच्चैत्यमिहानकल्पमल्पात्मभिः कल्पनयाप्यशक्यम् [२५॥]

[२६] .....शे नयनाभिरामम् [।]
न्यवीविशत्स्वादुलघुप्रसन्नशीतं प्रकामाम्बुमहानिधानम् [२६॥]

[२७] .....नेत्रमनोभिरामम् [।]
अन्यांगदेशेस्य दिशि प्रतीच्यामचीकरद्गन्धकुटीमुदाराम् [२७॥]

[२८] .....,.....द्धितायोद्यतसर्वकर्मणः [।]
मुनीन्द्रनाथप्रणिधानसिद्धये भवन्त्वभीष्टा भुवि सर्व्वसम्पदः [२८॥]

[२९] .....सप्रणयेन मण्डपः [।]
करोतु तावत्कुशलोदयं सतां निहन्ति यावद्रविरंशुभिस्तमः [२९॥]

Translation.

" .....Making obeisance to the Muni who completely attained to the three sciences, I will set forth a description of the qualities of the donor of the vihâra, whose deeds are pure..... .....to the king regarding all as equal to himself and who has the royal umbrella over his head, was a son by name Dhratarâshṭra of the white umbrella.....This king's (*son*) was Harisâmba, whose face was as the lotus and the moon. Again king Saurisâmba, of pure lustre, was this king's (*son*).....Upendragupta of great fame and beauty. Then his son was king (*Agaja*)[1] whose well-known name was Kâcha..... .....(*was*) Bhikshudâsa for spreading renown in the world. The king known in the earth by the name of Nîladâsa (*was*) the son of this king..... Kâcha, renowned and famous. Then Krishṇadâsa was this king's son who was an increaser of the splendour of his dynasty ..... was (*his wife*) who was gentle, whose dress was white as the moonbeams, whose face was like the full moon, and who was adorned by modesty and good behaviour..... to this king by her were born two sons ..... equal to Pradyumna and Sâmba, whose large eyes were lotus-like and whose beauty was as red burning gold. The first born, first to enjoy independent power (*Ekâdhipati*), and the second assumed the name of Ravisâmba[2] .....Asmaka and others.....by frequently overcoming, they two were glorious as the sun and the moon ..... of those, the creepers of whose glory in friendship have spread, and who conduct

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[1] The word may also be read *Avana* instead of *Agaja*, which means 'a protector,' and if this reading be correct it cannot be a proper name; and the whole may mean that his "son was a protector (*of the world*) whose well-known name was Kâcha"

[2] It would seem that correctly either Ravisâmba should be a title, or Ekâdhipatya is a proper name, which however seems unlikely.

themselves always in happiness and mutual agreement.....but he whose punishment is unrevokable and whose wicked actions grow from the deeds of his former life, (*was as*) a thunderbolt to the younger..... .... patience, &c.,.....great king.....after this the minister named Achintya (?) throve, a great tree of merits,.....and again possessed knowledge of the sacred books, generosity, mercy, kindliness, friendship, benevolence, valour, and good sense, ...and being greatly ashamed conducted himself as men of renowned behaviour..... who is successful in glory, became famous ..... he who is filled with mercy, and by his generous disposition released those whose eyes are wet, and whose behaviour is filial, ... (*the minister*) who, although he knew that the king has acquired in his heart a conscience purified from murderous tendencies, did not disclose .... who acquired knowledge, by faith in, and meditation on, the omniscient (*Buddha*)..... by the waters of (*his*) glory, white as the beams of the moon, he much beautified the whole world.....when Harisheṇa—who was (*as*) a moon to the face of..... and a moon among kings, and a well-wisher of his subjects,—was ruling.....the heap of whose merits is extraordinary (*making*) the needy glad by the gift of a stûpa, a vihâra, and ornaments (?).....of winds ..... this jewel of a monolithic temple, which is majestic, and contains within a Chaitya of the Munirâja (*Buddha*)[1] .....made here an incomparable Chaitya, expending profusely upon it, such that the poor cannot even grasp in imagination.....made a large reservoir charming to the eyes, of tasteful, clear, pleasant, and cold water.....delightsome to the eyes and mind; on the other side of it, towards the west, made a splendid *Gandhakuṭi* (temple)[2] .....may the whole wealth of those whose actions are ready (?) for the benefit of the world, be for the attainment of the meditation on Munîndranâtha (*Buddha*) ..... with courteousness may this temple increase comforts to the sages until the sun's rays destroy the darkness."

Inscription No. 5.

This occurs on the pilaster at the left end of the verandah in Cave XXII. Much of it is broken away, only a few letters in each of the eleven lines are now left. The language is Sanskṛit prose, and the letters are similar to those of the inscription in Cave XVI.

[दियधर्म्मो]यं मण्डप
.....प्रपौत्रस्य कृ
.....पौत्रस्याचार्येन्द्र
.....स्य धर्म्महग.....[पु]
त्रस्य जयता.....

---

[1] As there is no *dâgoba* or *Chaitya* in Cave XVII, it seems that the word *Chaitya* was used by the Buddhists, as it still is by the Jainas, for an image of Buddha.

[2] The *Gandhakuṭi* was perhaps the small Cave No. XVIII. The name is applied only to a temple containing images, and not to a monastic abode. The image in Cave XVIII must have been moveable.

स्य कुलाप्रि.....[पर]
मोपासकस्य.....
...न्वामिकस्यै... [यद]
[त्र]पुण्यं तद्भवतु मातापितृ
[पूर्वं]गमानां स[कलसत्वाना]
मनुत्तरज्ञानावाप्त[ये]

"The meritorious gift of a maṇḍapa by Jayata.....of.....family, a great Upâsaka, great-grandson of .....grandson of..... of Âchârya Indra... .....son of Dharmahaga .....may the merit of this be for excellent knowledge to all sentient beings, beginning with father and mother."

INSCRIPTION No. 6.

On the front of the Chaitya-cave No. XXVI, over the right side door (see *Notes*, p. 83, and Plate XXI). It consists of 27 lines in Sanskṛit verse, and with the exception of flaws in the first and in some of the lower lines, it is fairly legible. The alphabet is similar to that used in the early Châlukya and Valabhî copper-plates, and if not of the same date as that on Cave XVII, is but little later.

Transcript.

[१] जयति लोकहितावहितोद्यतो...हिसुखान्तकरः परमार्थवि[तू] [।] त्रिविधानिर्म्मलसर्वगुणोदयो मु[षितभीः?] करुणामलचन्द्रिकः[॥ १ ॥]

[२] पुनरपि[1]मरणादि येन सम्यक्षिवमजरामरधर्म्मता च लब्धा शिवमभयमनालयं गतोपि प्रशमपुरं जगतां करोति चार्त्थं [॥ २ ॥]

[३] ततो नमस्कारगुणाभिधानं भवत्यवन्ध्यं विपुलं महार्थं प्रदत्तमेकं कुसुमं च यत्र स्वर्गापवर्गाख्य-फलस्य हेतुः [॥ ३ ॥]

[४] अत इह विदुषा तथागतेषु प्रथितगुणाधिकलोकवत्सलेषु कृतमनुसरता जनेन कार्य्या द्रवक-रुणाहृदयेष्वती-

[५] वभक्तिः [॥ ४ ॥] देवा निरस्तविजयास्सविपत्तिकत्वाच्छापेन शंभुरपि काचरलोचनोभूत् कृष्णो वशोपि वशमापतितोन्तकस्य तस्माज्जयन्ति

[६] सुगता भयविप्रमुक्ताः [॥ ५ ॥] स्थविराचलेन मुनिना शासनमद्भावयकृतज्ञेन[2] कितकृत्येनापि[3] सता शैलगृहं कारितं शास्तुः [॥ ६ ॥]

[७] प्रागेव बोधिसत्वैर्भवसुखकामैश्च मोक्षकामैश्च संविद्यमानविभवैः कथन्न कार्य्या भवेत्कीर्तिः [॥ ७ ॥] यावत्कीर्तिर्लोके तावत्स्वर्गे-

[८] षु मोदति च देही चन्द्रार्क्ककालकल्पा कार्य्या कीर्तिर्म्महीध्रेषु [॥ ८ ॥] अनेकजन्मांतरबद्धसौहृदं स्थिरं कृतज्ञं सुधियं विपश्चितम्

---

[1] Read ° वि. [2] Read मुद्भावयत्कृ°. [3] Read ° कृतकृत्ये°.

[९] सुरासुराचार्यमतेषु कोविदं महानुभावाश्मकराजमंत्रिणम् [॥ ९ ॥] लोकज्ञमेकान्तसमन्तभद्रं सर्व्वार्त्थिनामर्त्थकरं सुवाचं गुणोन्नतं प्रश्रय-

[१०] नम्रमूर्तिं ख्यातिं गतं सच्चरितैः पृथिव्यां [॥ १० ॥] दण्डसाध्यानि कार्याणि व्यायामैकरसा-न्यपि यस्साधयति साम्नैव नृपतेर्म्मन्तृपुङ्गवैः[1] [॥ ११ ॥] इत्थं

[११] भूतोस्य पुत्रोपि देवराजो धुरन्धरः पितर्य्युपरते येन पदमुन्नामितं गुणैः [॥ १२ ॥] तं भव्वि-राजमुद्दिश्य मातापितरमेव च भिक्षुणा बुद्धभद्रेण

[१२] कारितः सुगतालयः [॥ १३ ॥] आगम्य धर्म्मदत्तञ्च भिक्षं सच्छिष्यमेव च भद्रबन्धुमिदं वेश्म ताभ्यां निष्पादितं च मे [॥१४ ॥] यदत्र पुण्यं तत्तेषां

[१३] जगतां च भवत्विदं सर्व्वामलगुणध्यातमहाबोधिफलाप्तये [॥ १५ ॥] यो बुद्धशासनगतिं समबु-ध्यजातो भिक्षुर्व्वयस्यभिनवेभिजनोपपन्नः

[१४] बहुव्रतः शीलविशुद्धचेता लोकस्य मोक्षाय कृताधिकारः[॥ १६ ॥] न संसारापन्नं शुभमपितु किञ्चिच्छुभकरं विपाको दिव्यो

[१५]...त्य.....चानियमा.....लोकार्त्थाय प्रसूत.....पुण्यमहतां विपाको धीराणां भवति सुखभोगाय

[१६] जगताम्.....बलभिर्न्नानाण्डजव्याहृते गोलाङ्गूलीननादपूरितदरे प्राग्भावि.....

[१७] योगीश्वराध्यासिते वेश्मेदं ज.....जनकभूयै प्रतिष्ठापितं पूर्व्वापि चेयं तेनैव द्रिब्धा-[2] चार्येण सौगतिम् लोकचिन्तामुपादाय.....

Translation.

"He (*Buddha*) is victorious, ready and attentive to the good of the people, the destroyer of.....comforts, indued with spiritual knowledge, in whom all the three pure virtues have grown up, who has ..... whose pure splendour is mercy, (2.) by whom release from frequent deaths, comforts, and power of not growing old, and of immortality, have been obtained, and who, though he is deceased and gone to happy and fearless and houseless final emancipation[3] (*yet*) does good to the world. (3.) For this cause, saluting him and reciting his virtues is fruitful and of great and abundant advantage, and where even the gift of a flower is the cause of the fruit called heaven and final beatitude.[4]

"(4.) Therefore, a learned person, who follows the practice of those before him should here worship the Tathâgatas (*Buddhas*), whose hearts are soft through mercy and who are greatly popular among people by their well-known virtues.

"(5.) Devas from being subject to miseries are devoid of success. Also Śambhu, from the curse, was of trembling eyes. Kṛishṇa, though unwilling,

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[1] Read °र्म्मन्त्रिपुङ्गवः°. Read द्रब्धा°.

[3] Literally, "who, though he is gone to the city of quiescence, happy and without danger, and where there is no need for a house."

[4] The northern or Mahâyâna Buddhists hold that if Buddha had lost all influence, it would be useless worshipping him or remembering his deeds. The Hinayâna sect say that worshipping and meditating on him of itself purifies the heart and leads to the desired end without any influence exerted on Buddha's part. The doctrine in the inscription is that of the Mahâyânas.

became subject to the will of Yama. The Sugatas, therefore, because altogether free from fears, are victorious.

"(6.) Even Sthavirâchala Muni who was grateful, of accomplished desires, and virtuous, made for Buddha a stone dwelling, glorifying religion. (7.) Why should the Bodhisattvas, who are desirous of worldly happiness as well as of final release and are possessed of prosperity, not previously have acquired fame? (8.) A human being enjoys heaven so long as his fame in the world lasts; (*so*) fame that may endure as long as the sun and moon, must be acquired in the mountains.

"(9.) [*In honour of that Bhavirâja*] who has been in friendship with him through several transmigrations, who is steady, grateful, wise, learned, proficient in the Sura and Asura teaching of the Âchâryas, minister of the magnanimous king Asmaka, (10.) clever in worldly business, exceedingly fortunate every way, fulfiller of the desires of all the needy, a sweet speaker, exalted by virtues, gentle in modesty, much praised in the world for good behaviour: (11.) and who, as the excellent minister of the king, accomplishes merely by conciliation what is attained (*usually*) by punishments and by exertions only. (12.) His son Devarâja, a leader, was equal to him, and on the demise of his father exalted his dignity by his high qualities. (13.) In honour of that Bhavirâja, and in honour of his father and mother, Bhikshu Buddhabhadra has caused a temple to be built to Buddha.

"(14.) Having recourse to Bhikshu Dharmadatta and (*his*) good disciple Bhadrabandhu, I constructed this temple through them.[1] (15.) May whatever merit is therein be for the attainment by these and by the world of the fruit of great Bodhi desired by all of pure qualities.

"(16.) He who on attaining the knowledge of the religion of Buddha is surrounded by relatives, and whose heart has been purified by the observance of many religious abstinences and by moral conduct, and has made the final release of people his duty, became a Bhikshu in his youth. (17.) Again the smallest virtue resulting in good cannot be accomplished while engaged in worldly affairs. The result of the actions of sages who are exalted by virtue tends to the enjoyment of happiness by the people.

"This temple is established for the welfare (*of people, in a hill*?), tuneful with the notes of various birds, and whose caves are filled with the sounds of cow-tails (*chauris*).....and which is inhabited by the Yogîśvaras.....The same aggrieved Achârya having taken over the anxiety of the people regarding the Sugata....."

INSCRIPTION No. 7.

On a plinth under the feet of a tall standing figure of Buddha, to the left of the façade of Cave XXVI.

[१] देयधर्म्मोयं शाक्यभिक्षोर्भदन्तगुणाकरस्य यदत्रपुण्यं तद्भवतु मातापितरं पूर्व्वङ्गमं कृत्वा

[२] सर्व्वसत्वेभ्य अनुत्तर ज्ञान आप्तये

Translation.

"The Śâkya Bhikshu, the Bhadanta Guṇâkara's meritorious gift, may whatever merit is in this be for the attainment of supreme knowledge by all sentient beings, mother and father being first."

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[1] It would seem from this that the donor Buddhabhadra was not resident near, but entrusted the work to these devotees.

INSCRIPTION No. 8.

On the plinth under a similar figure on the opposite side of the façade. This is injured by the breaking away of the stone, leaving only the beginnings of the three lines.

[१] ॐ देयधर्मो[य.....]
[२] यदत्रपुण्यं [तद्भवतु मातापितरं पूर्व्वङ्गमं कृत्वा ?]
[३] सर्वसत्वानाम[नुत्तर ज्ञानावाप्तये ?]

Translation.

"The meritorious gift of.....
attainment of supreme knowledge.....
all sentient beings, mother and father....."

INSCRIPTION No. 9.

On the wall of the rightside aisle under a small figure of Buddha:

[१] देयधर्मोयं शाक्य·
[२] भिक्षुसंघमित्रस्य

Translation.

"The meritorious gift of the Śâkyabhikshu Sanghamitra."

PAINTED INSCRIPTIONS IN THE AJANṬA CAVES.

Inscriptions written on the paintings are found in six of the caves,—Nos. II, IX, X, XVI, XVII, and XXII—most of them more or less mutilated.

PAINTED INSCRIPTIONS IN CAVE No. II.

No. 1.

There are no inscriptions in Cave No. I, but in No. II. besides fragments of a pretty long one in small letters on a dark green ground in the left hand cell outside the verandah there are two or three inside. No. 1 is on the lotus throne of a painted figure of a seated Buddha on the back wall of the hall.[1] The letters of this inscription are as late as the 6th or 7th century.

[१] देय[धर्म्मोयं] शाक्यभिक्षोर्भदन्त ... [बुद्ध]गुप्तस्य यदत्र पु[ण्यं]
[२] ..... [स]र्वसत्व .....

"The meritorious gift of the Śâkya Bhikshu the reverend Buddhagupta: may whatever merit.....of sentient beings."

No. 2.

No. 2 is on the right hand of the shrine door among many figures of Buddhas.[2] It is much effaced and not very distinctly written, so that a trans-

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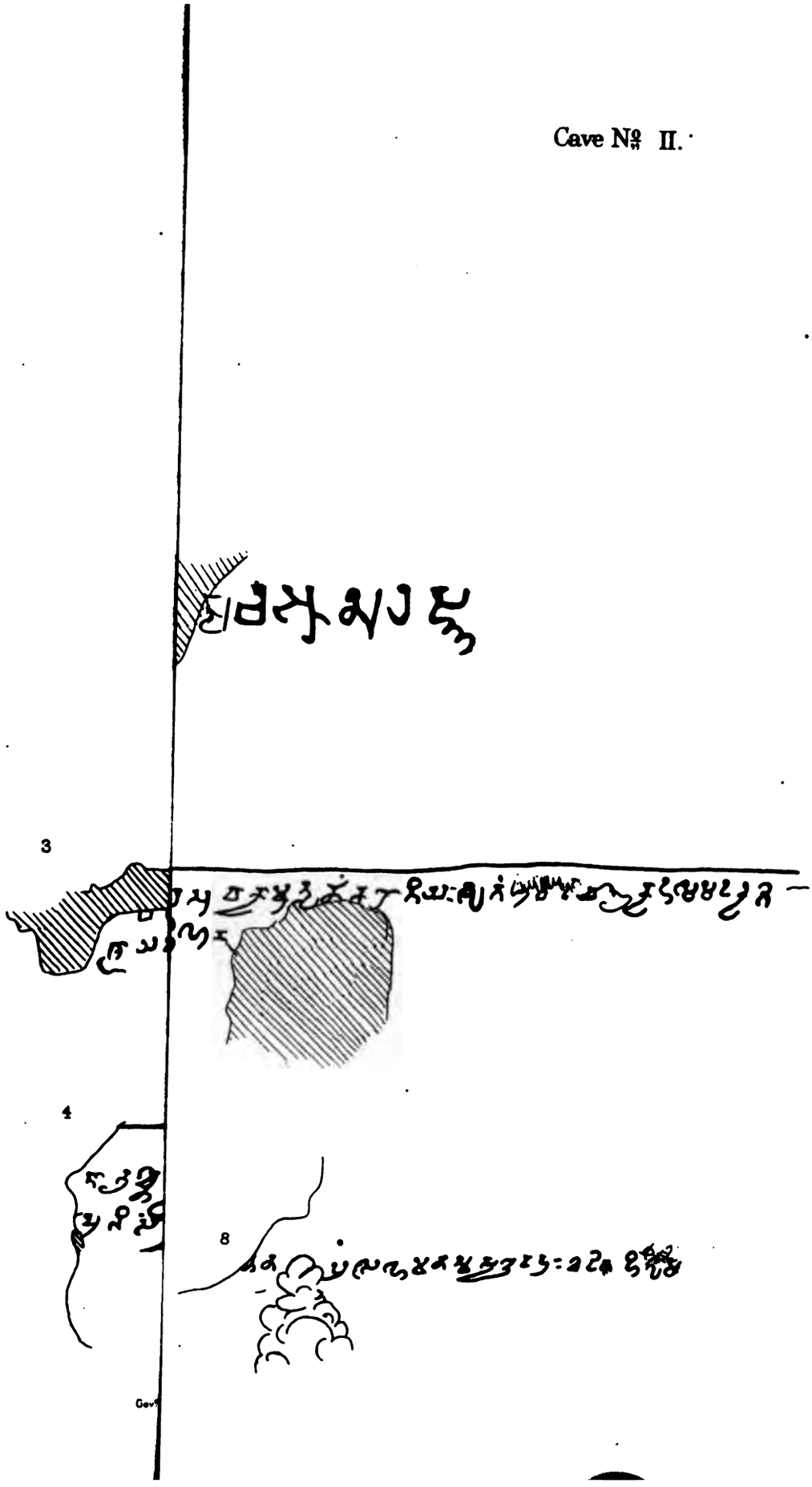
[1] See *Notes*, p. 34. The execution of the painting is somewhat different from that on the right side wall of the cave, but it is hard to say whether this is due to the artist or to its being of somewhat later date.—J. B.

Notes, p. 35.

Cave № II.



lation is impracticable. It begins with the usual donative phrase *deya-dharmoyam*, and probably recorded the presentation of the painted figures. It concludes with the common formula, "May whatever merit, &c."

[१] देयधर्म्मोयं साक्यो उषकस्य .....[मा]तापितृम्म.....च अनु[त्त]रज्ञा-

[२] .....बुधा सह सं.....

Besides this there is a line written among the Buddhas, but the letters are so mutilated and indistinct as almost to defy copying.

Nos. 3 to 8 are on the back and right hand wall of a chamber outside Cave II. to the left. They are descriptive of the subjects of the paintings on which they have been written, but unfortunately the paintings are as much destroyed as the inscriptions.

No. 3.

क्षान्तिवादि:[1]

On the back wall to the right of a door in it, a man is represented seated on a stool (*bhadrâsana*) in a plain dress indicative of a Sâdhu or Brâhmaṇ; his head is destroyed; under his seat is No. 3 in letters of about the 6th century, in which we read the word *kshântivâdiḥ*—'a discourse on forbearance.'[2]

No. 4.

Facing him is another seated figure, and below is a belt of green colour on which is No. 4 in two lines, so mutilated as to be untranslateable—possibly it related to the *kshânti* philosophy.

[१] ..... न यत्र वरान्तसंकु ..धेषणा तन्म....., नाज्ञान.....

सुताहि नीतिमवाप्य मानुष.....पात्र.. स्तचेन्द्रियै सुवाक्य-

मुत्पन्नं करोति य: शुभं .... चा.. क्यहमेमदं न्यते

[२] .....शायन्तकुसुमैर्महितहा ... दागुसे .....न्तिताय नापरा सिमन्ताग्रे

मतेस्स...त.....न्वाचा व..... ..क्षाहिण .....

.....

Below this is a Brâhmaṇa or Pâsupata, seated on a stool in plain dress and with a Rudrâksha rosary about his neck. Opposite him is another male figure and between them is a woman seated, with her hands joined towards the former, whilst she speaks to the latter of the two.

No. 5.

Below these figures is inscription No. 5, also so destroyed as to be illegible, —but perhaps relating to the same subject.

[१].....नात्रच्छेदित्यक्षतक्षान्तिचिरनिर्वृतस्य क्षेप.....

[२].....पतिसंन्यानमहतां नस..... णात्र नादेवाधार.....

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[1] Read दी

[2] *Kshântivâdin* was the name of Gautama Buddha in one of his previous births. The *kshântis* are the states produced by continued meditation on the four verities: see Vassilief, p. 140.

Below this again has been a royal figure surrounded by attendants, but the merest fragments are left of the scene.

The painting on the right side of this same room has also been almost entirely destroyed.

No. 6.

Among the fragments left are parts of a cow, over which is written the inscription No. 6 consisting of the name—*Sarasuti*, in letters of the same age as the others.

सरसुति

Sarasuti is a Prâkṛit form of "Sarasvati," the goddess of learning.

No. 7.

On the same wall near the front corner, has been a figure of a king seated on a throne, which bears the inscription No. 7 :—

चैत्रिवलोर्कीराजा (?)

"King Chaitri of Valorka."

Vallura is met with in the Ghaṭotkacha inscription, and may be a form of Valorka.

No. 8.

Above this is the broken inscription No. 8 which possibly expressed some religious tenet :—

[१].....नान प्रसेहे मनः स्वस्यात्रैव दुःखादि गाहि.....

PAINTED INSCRIPTIONS IN CAVE No. IX.

Fragments of inscriptions on the paintings of this cave are numerous, but all in a more or less dilapidated condition. As many as sixteen have been noticed, but of some only a letter or two have been left. Five of the most legible have been given on the accompanying plate.

No. 9.

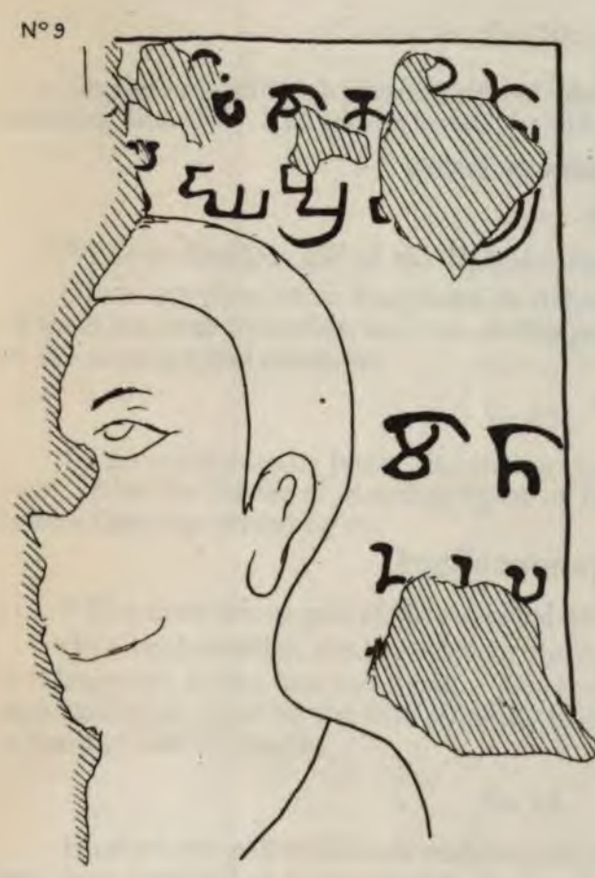
This is on the front wall of the Chaitya Cave No. IX, inside, over the door and close to the head of a Bhikshu :—

[देयधर्म्मो]यं शा[क्यभिक्षो]
स्सङ्घप्रि[यस्य]
.....माता
.....

"The meritorious gift of the Śâkya Bhikshu Sanghapriya."

The letter *ya* has been supplied. The characters are similar to those of the 6th century, and the portion of the painting on which it is, is of a correspondingly modern date, but it overlies part of a picture in a much earlier style of painting.

Nº 9



10

11

12

13

Photozincographed. Govt Office, Poona, 1880.

Scale ⅔ the original.

No. 10.

On the first pillar on the left side of the aisle, under a painted figure of a standing Buddha. The letters are of the 6th century:—

देयधर्म्मो उपासकजसदे-
वस्य

"The meritorious gift of the Upâsaka Jasadeva."

There are three other fragments on different sides of this same pillar; two of them are over umbrellas, and one on the petals of a lotus. All are apparently of the same general character.

No. 11.

On an architrave or jamb attached to the first pillar on the left side of the cave, under the throne of a seated figure of Buddha. It is in somewhat earlier letters than the preceding:—

देयधर्मोयं भदन्त[ध]र्मसेन[स्य]

"The meritorious gift of the reverend Dharmasena."

On a broken pillar, the fourth from the front, on the same side of the cave, is a fragment in one line and a half. On the third standing pillar is another, also mutilated. And on the fifth standing (8th) pillar is another, on an umbrella, a line and half in length.

No. 12.

On the back wall of the cave under a painted dâgoba or Chaitya. This inscription is so damaged as to be illegible, but it affords specimens of the letters which apparently belong to about the 5th century, the period to which the painting on which it occurs may belong.[1] The inscription as usual begins with *Deya dahama*,—the second word misspelt as it sometimes is in these inscriptions. The letter *bha*, may perhaps indicate that the donor was a "Bhadanta."

देयद्धर्म्मभ.....स्य म.....

There are also two other fragments on this same wall.

No. 13.

On the 9th pillar (6th *standing* one) on the left side, under a standing figure of Buddha:—

देयधर्म्मोयं शाक्यभिक्षोर्भदन्तभद्रसे[नस्य?]

"The meritorious gift of the Śâkya Bhikshu, the Bhadanta Bhadra-sena."

On the first standing pillar, on the right side, are about eight letters of another; and at the feet of a standing Buddha are traces of two or three letters. On the next are large fragments of two lines. On the entablature over this pillar, are fragments of an inscription in four lines.

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[1] See *Notes*, pp. 47, 48, 49.

Inscriptions in Cave No. X.

Fragments of about twenty inscriptions have been found in this cave, most of them on the pillars, and having reference to the painted figures of Buddha with which they have been covered. Of several only a few bits of letters remain.

No. 14.

This is on the left wall, opposite the third column, just over a portion of the very early painting in this cave, and evidently belongs to the same age.[1] It is painted in dark brown letters on a light ground. The characters belong to the same age as the carved inscriptions elsewhere of the time of Śâtakarṇi, as on the Amarâvati tope, &c. Unfortunately only a fragment is left of what it must originally have been.

भगवस यतिपुवदे[व]...तयतिपतिस यस .....

Sanskrit.

भागवतो यतिपूर्वदेवस्य...यतिपतेः .....

"Of Bhagava (Buddha) first *deva* of Yatis.....master of Yatis."

No. 15.

On the same wall, opposite the space between the fifth and sixth pillars, above the old painting and just below a portion of the later painting consisting of figures of Buddha in orange colour. It is in three lines on a thin white ground. The letters are of about the 6th century, but it is much defaced :—

आचार्य.....सचिवस्य
देयधर्म्मो यदत्रपुण्यं तद्भवतु सर्व्वस-
त्वानांदु ×× खमोचा .....

"The meritorious gift.....Âchârya of.....Sachiva: may whatever merit is in this be for the (*release*) from miseries of all sentient creatures."

There was another inscription, also on a thin white ground on the same wall, but it has faded entirely.

No. 16.

This is on the 6th pillar—4th standing one,—on the right side of the cave, about 5 feet up, at the feet of a standing figure of Buddha, in three short lines in white, on a reddish ground. The letters resemble those of about the 5th century :—

देयधर्म्मोयं शाक्य-
भिक्षोर्भदंत द्राढ-
धर्म्मस्य

"This meritorious gift of the Śâkya Bhikshu, the reverend Draḍhadharma."

The name is written as Drâḍhadharma—apparently by mistake.

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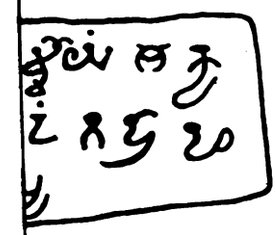
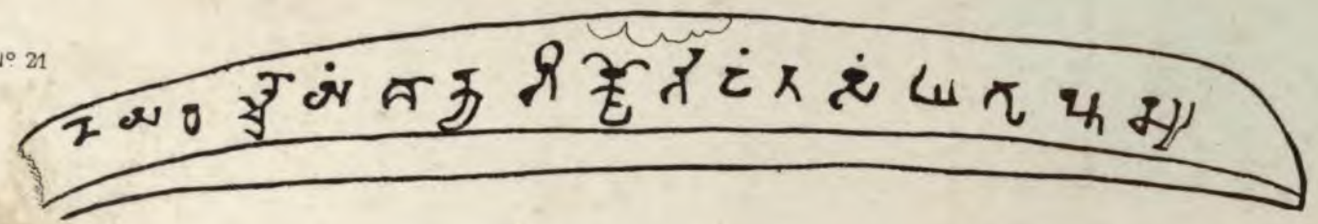
[1] See *Notes*, p. 51.

Cave № X.

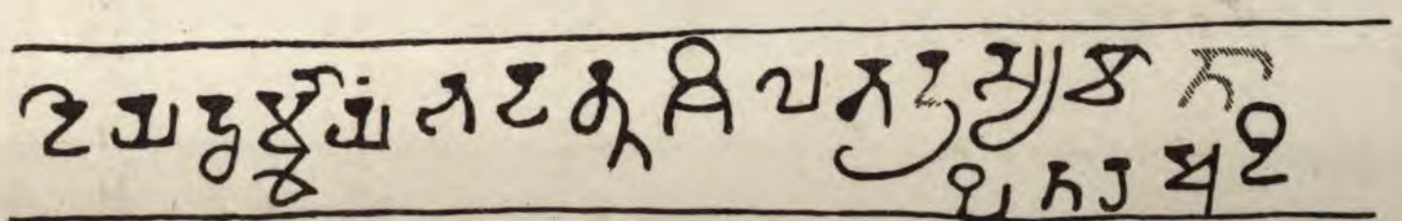


Photozincographed, Govt. Office, Poona, 1880

Nº 21



22



Scale ⅔ the original.

Photozincographed, Govt. Office, Poona, 1880.

No. 17.

On the front of the 7th pillar (5th standing one), on the right side of the nave, at about 4½ feet from the earth painted on a green ground below a figure of a standing Buddha.

विपाश्शि सम्यक्संबुद्धः चेतिक[य]रिकस्य

"Vipaśśi, the perfectly wise. (*Gift*) of Chetikayarik."

By Vipaśśi is probably to be understood the name of the Buddha represented: the name, however, should be written with *ssi*.

On the 7th standing pillar on the same side over an umbrella is another in two lines and perhaps a letter or two of a third.

On the first standing pillar, on the left of the nave, are parts of an inscription in one line; and on the petals of a lotus is another in two lines, in a later character than the others. On the third is a fragment of a small one in two lines.

No. 18.

On the ninth pillar on the left side of the nave there have been two inscriptions under figures of Buddha on adjoining sides; one of these is destroyed, but it probably contained the name of the donor. Under the other Buddha we read—

तस्यै व

"Of the same."

No. 19.

On the 8th pillar (3rd standing) on the left side of the cave, on the lotus under the feet of a standing Buddha—

भदन्त सुदत्तस्य

"Of the reverend Sudatta."

No. 20.

On another side of the same pillar, also on a lotus, under a seated Buddha, with a kneeling figure on each side the lotus stalk, but the inscription mutilated—

[भद]न्त सुदत्तस्य

"Of the reverend Sudatta."

On the 4th standing pillar, left side, are very faint traces of two,—one surrounded by a black border, over the nimbus of a Buddha; the other on an umbrella over a Buddha, on another side of the pillar.

No. 21.

On the 10th pillar (the 5th standing one) on the same side, on the umbrella, over a standing figure of Buddha—

देयधर्म्मोयं शाक्यभिक्षोर्भदंतसंघगुप्तस्य

"This meritorious gift of the Śâkya Bhikshu the Bhadanta Sanghagupta."

On the 6th standing pillar, on the left side, are a few letters of another on an umbrella.

No. 22.

On the 5th pillar on the right side, below a standing figure of Buddha :—

देयद्धर्म्मोयं भदन्तशीलभद्रस्य माता

पितरमुदि[श्य]

"This meritorious gift of the Bhadanta Śilabhadra, in honour of father and mother."

No. 23.

On the 10th pillar (6th standing one) on the right side near the feet of a figure of Buddha :—

मातापि

तरमुद्दि[श्य]

सर्व्व.....

देयध[र्म्मोयं शाक्यभिक्षोर्भ]दन्तकेशवस्य

"This meritorions gift of the Śâkya Bhikshu the Bhadanta Keśava in honour of mother, father, and all....."

No. 24.

On the 17th pillar (10th standing one), on the left side, below a seated figure of Buddha, in three pretty long lines, but much defaced. The alphabet is apparently in characters of about the 5th or 6th century. In the beginning is a verse on the importance of making images of Buddha.

....न्द्रिया भासुर[दी]प्तयस्ते

.....कारयंतीह जिनस्य बिंबं

[देयध]र्म्मोयं शाक्यभिक्षोराचार्यभदन्तबुद्धसेनस्य.

"..... whoever makes an image of Jina (*Buddha*) they.....of senses and of good lustre.....this meritorions gift of the Śâkya Bhikshu Âchârya the Bhadanta Budhasena."

On the next pillar there is also an inscription of two short lines. On the wall of the right aisle, under the 4th, 5th, and 6th ribs, are a few letters of an inscription in larger characters. Under the 20th rib is a single line. And under the 24th and 25th ribs are some fragments of another in two lines.

PAINTED INSCRIPTIONS IN CAVE NO. XVI.

These are below three figures of seated Buddhas on the left wall of the hall.[1] The characters used in these inscriptions belong to about the 6th century.

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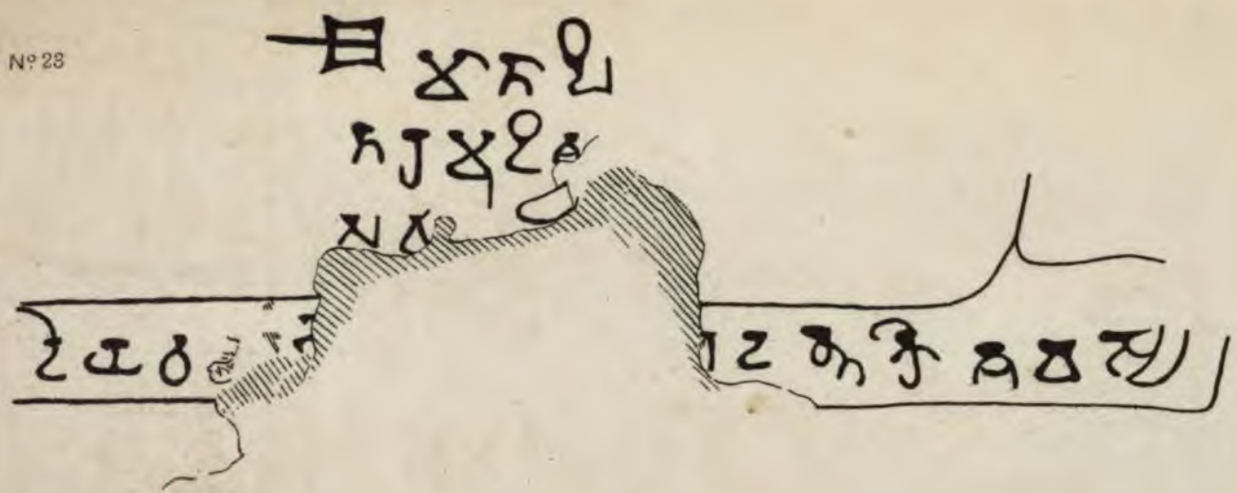
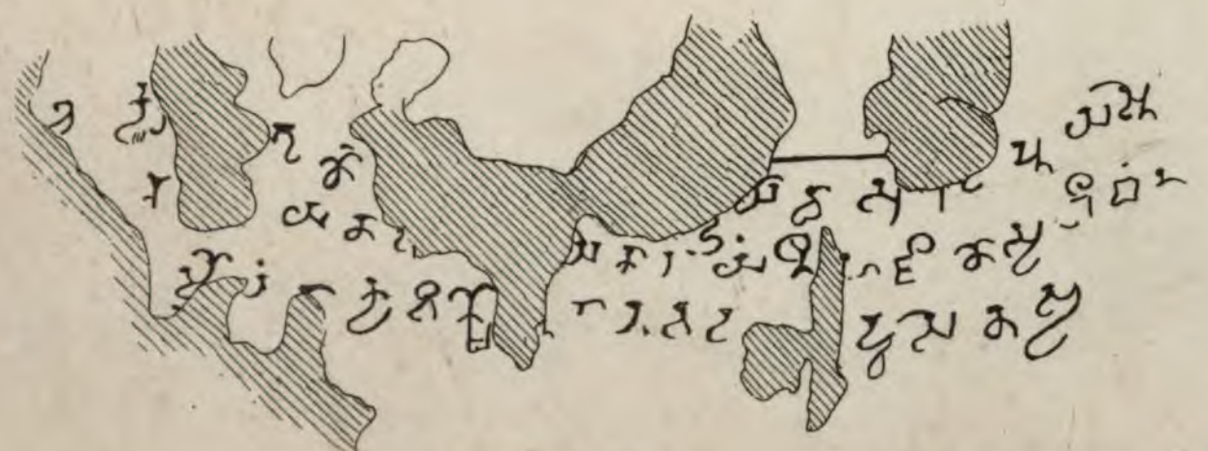
[1] See *Notes*, p. 59, No. vii.

Nº 23



24

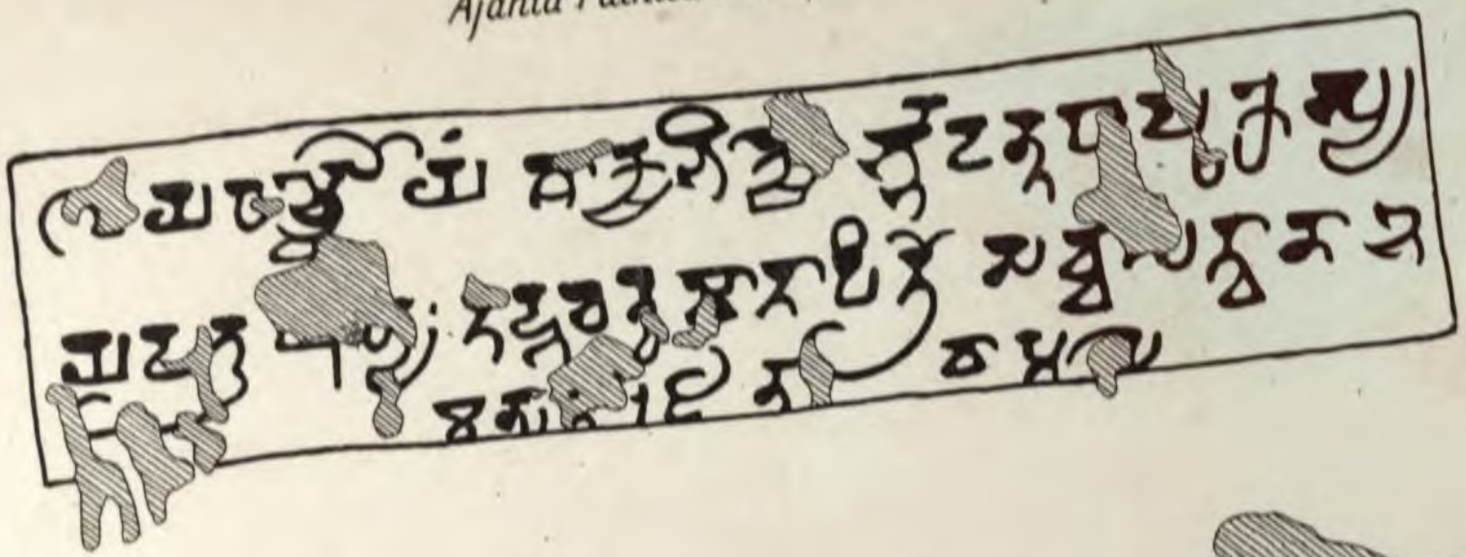


Scale. ⅔ the original.

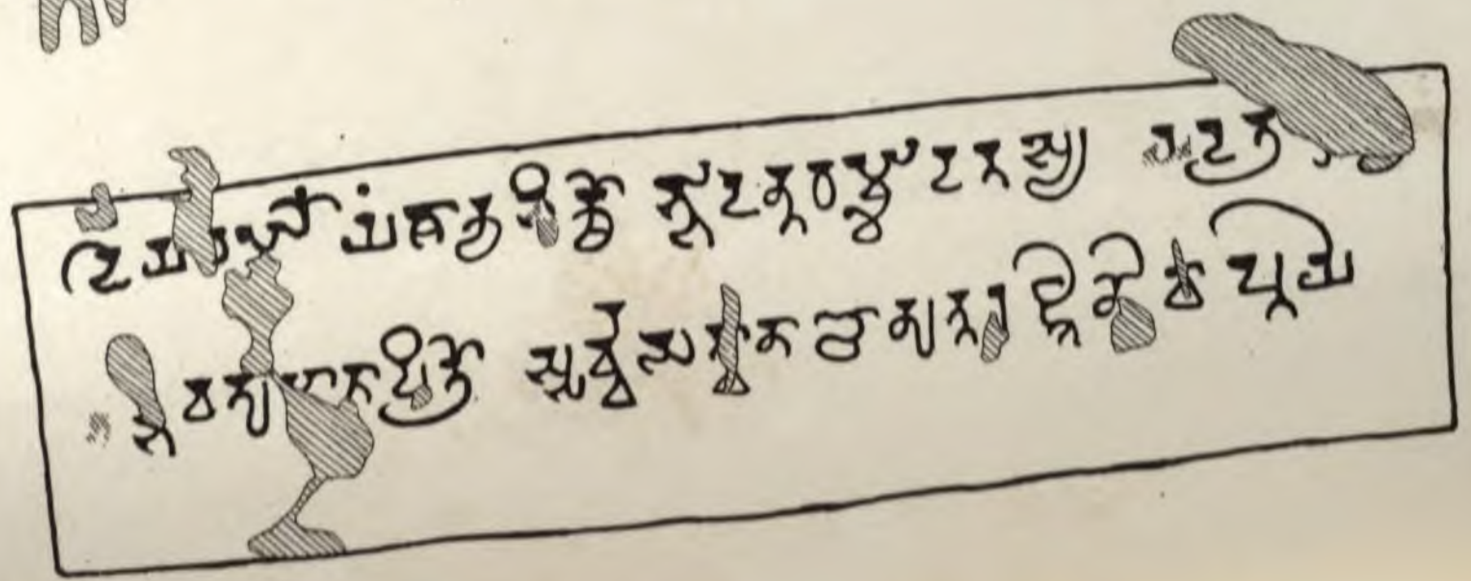
Photozincographed. Govt Office, Poona, 1880.

Ajantâ Painted Inscriptions

Nº 25

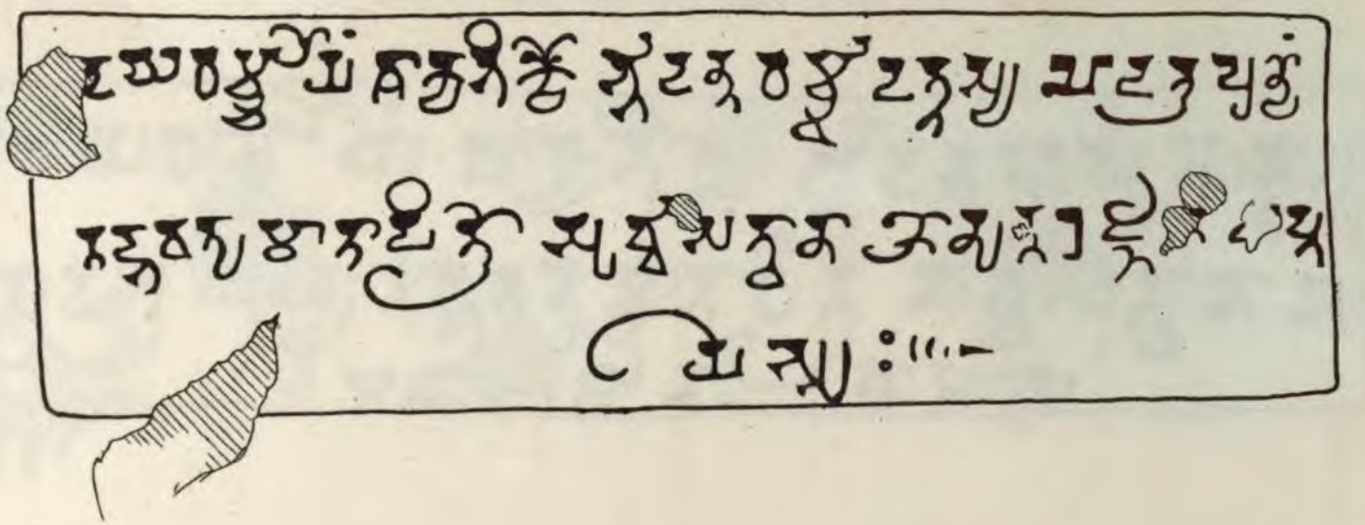


26



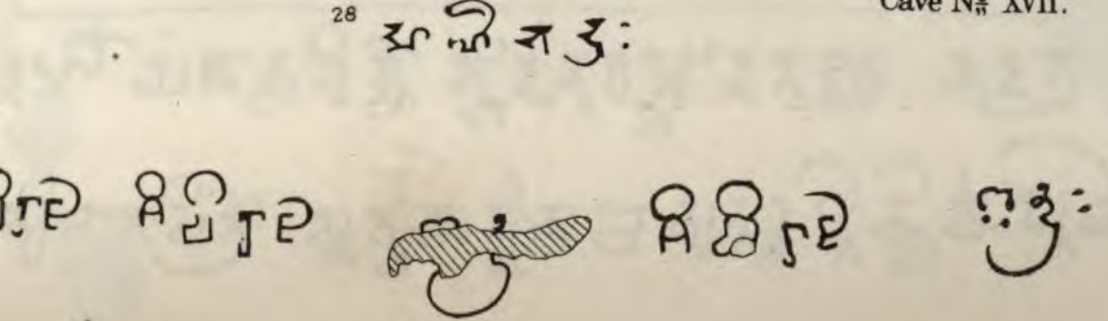
Cave Nº XVI.

Nº 27



Cave Nº XVII.

28



29

Govt Photozincographic Office, Poona 1890.

Scale. ⅔ the original.

No. 25.

देयधर्म्मोयं शाक्यभिक्षोर्भ्भदन्त दापुकस्य
यदत्रपुण्यं तद्भवतु मातापित्रो[:] सर्वसत्वानाञ्चा-
नु[त्त]रज्ञानावाप्तये

"The meritorious gift of the Śâkya Bhikshu the Bhadanta Dâpuka. May whatever merit may be in this, be for the attainment of the highest knowledge by mother and father and all sentient beings."

The symbol at the beginning of the 3rd line, which is written from under the 6th syllable of the second line and not from the extreme left side of area must be a mark of continuation like those used in some of the *Tâḍpatra* books of the Jainas.

No. 26.

देयधर्म्मोयं शाक्यभिक्षोर्भ्भदन्त धर्म्मदत्तस्य यदत्र [पुण्यं]
तद्भवतु मातापित्रोस्सर्व्वसत्वानाञ्चानुत्तरज्ञानावाप्तये

"The meritorious gift of the Śâkya Bhikshu the Bhadanta Dharmadatta. May whatever merit is in this be for the attainment of supreme knowledge by mother, father and all sentient creatures."

No. 27.

देयधर्म्मोयं शाक्यभिक्षोर्भ्भदन्तधर्म्मदत्तस्य यदत्रपुण्यं
तद्भवतु मातापित्रोस्सर्वसत्वानाञ्चानुत्तरज्ञानावाप्त-
येस्तु

"The meritorious gift of the Śâkya Bhikshu the Bhadanta 'Dharmadatta. May whatever merit is in this be for the attainment of supreme knowledge by mother and father and all sentient beings."

PAINTED INSCRIPTIONS IN CAVE NO. XVII.

No. 28.

Below a figure of a Yaksha in the left end of the verandah (*Notes*, p. 62). The letters employed in this are of the style in use in Eastern India about the 6th century.

माणिभद्रः

"Mâṇibhadra."

Mâṇibhadra is the name of a Yaksha well known among the later Buddhists and Jainas.

No. 29.

On some painted figures in the right end of the front aisle of the hall (*Notes*, pp. 75, 76,) being names on the figures relating to the *Śibi Jâtaka*. The letters closely resemble those of the rock inscription No. 3, of the Vâkâṭakas :—

शिबिराजा	शिबिराजा	इन्द्र	शिबिराजा	इन्द्रः
"King Sibi.	King Sibi.	Indra.	King Sibi.	Indraḥ."

PAINTED INSCRIPTION IN CAVE NO. XXII.

No. 30.

This is below eight figures of Buddhas painted on the left side of the shrine (see *Notes*, p. 81).

[१] विपश्वी [५] कनकमुनि
[२] शिखी [६] काश्यप :
[३] विश्वभू [७] शाक्यमुनि
[४] ..... [८] मैत्रेय

[९] देय धम्मोयं शक्यभिक्षो मषरशैल.....
...नी सुस्य मातापितृ.....त्रन्य . . सर्व्वसत्वानामनुत्तरज्ञानवाप्तये

[१०] सौरूप्यसौभाग्यगुणोपपन्ना गुणेन्द्रियैर्भास्वरदिप्तयष्टे भवन्ति ते नयनाभिरामा
ये कारयंतीह जिनस्य बिंबं

"Vipaśvi. Śikhi. Viśvabhu.....Kanakamuni. Kâśyapa. Śâkyamuni. Maitreya.

"The meritorious gift of the Śâkya Bhikshu Masharśaila.....mother and father.....for the attainment of supreme knowledge by all sentient creatures.

"Whoever makes an image of Jina (*Buddha*) becomes complete in beatitude, auspiciousness, and good qualities, and his splendour is brilliant through virtues, and physical organs, and is delightsome to the eyes."

12.—GHATOTKACHA INSCRIPTION.

This inscription is cut on the left end of the back wall of the verandah of the large Buddhist cave near Gulwâḍâ, a few miles from Ajaṇṭâ. It was originally a very long one but has been much destroyed by the decay of the stone, especially below the tenth line. It is in Sanskṛit ślokas, and the lines are made to follow the verses. The letters agree closely with those of Ajaṇṭâ Rock Inscription No. 3 (p. 69).

[१] मुनिर्मुनीनाममरोमराणां गुरुर्ग्गुरूणां प्रवरो वराणां [।]
जयत्यनाभोगबिबुद्धबुद्धिर्बुद्धाभिधानो निधिरद्भुतानां [॥]

[२] धर्म्मस्ततो धर्म्मविदा प्रणीतस्तथा गणश्चाग्र्यतमो गणानां [।]
भवन्ति यस्मिन्निहिता सुपात्रे कारापकारास्तनयाप्युदारा [॥]

[३] अस्ति प्रकाशो दिशि दक्षिणस्यां वछूरनाम्नां द्विजसत्तमानां [।]
आब्रह्मणस्संभृतपुण्यकीर्तिर्व्वंशो महीयान्महितो महद्भिः [॥]

[४] तस्मिन्नभूदाहतलक्षणानां द्विजन्मनां प्राथमकल्पकानाम् [।]
भृग्वत्रिगर्ग्गाङ्गिरसां समानो द्विजर्षभो यज्ञ... प्रकाशः [॥]

Cave № XXII.

(1)

(2)

Govt Photozincographic

[५] तदात्मजो देव इवास देव×कृती गृहस्थो नयवान्क्रियावान् [।]
सरानकं राष्ट्रमुपेत्य यस्मिन्धर्म्याः क्रियाः पार्त्थ इव प्रचक्रे [॥]
[६] सोमस्ततः सोम इवापरोभूत्सब्राह्मणः क्षत्रियवंशजासु [।]
[श्रुतिस्मृतिभ्यां] विहितार्थकारी द्वयीसु भार्यासु मनो दधार [॥]
[७] स क्षत्रियायां कुलशीलवत्यामुत्पादयामास नरेंद्रचिन्हं [।]
सुतं सुरूपं रविनामधेयं कृताधिपत्यं मलये समग्रे [॥]
[८] द्विजासु चान्यासु सुतानुदारान्स [सोमः] वेदेषु समाप्तकामान् [।]
वलूरनाम्ना दिशि दक्षिणस्यामद्यापि येषाम्वसतिर्द्विजानां [॥]
[९] रवेः सुतोभूत्प्रवराभिधानः श्री[रा]मनामाथ बभूव तस्मात् [।]
तदात्मजः किर्त्तिरभूत्सकीर्तिर्ब्बभूव तस्मादथ ह[स्तिभोजः] [॥]
[१०] वाकाटके राजति देवसेने गु[णैषिकोशो] भवि हस्तिभोजः [।]
[अद्यापि] ... स्याभिम ... य ..... ना ..... [॥]
[११] धीरेषु धीमत्सु सहोत्थितेषु ..... गुणान्वितेषु [।]
.....कार्य्यं नृपतेर्यदे..... .....स्य [॥]
[१२] यस्यासनार्द्धं पुरुषाक्ष.....मत्संसदि..... [।]
.....विवृ..... ..... [॥]
[१३] अथ देवराज ..... [।]
..... [॥]
[१४] शशिकरधवलानि.....
[१५] अथ गुणशतसंभृतो .....
[१६] तस्यात्मजेषु बहुषु .....
[१७] फलमाखिलमिल .....
[१८] सम्यग्विभा .....

Translation.

1. "The treasure of marvels called Buddha is victorious, who is the sage of sages, god of gods, teacher of teachers, best of the good, whose genius results from unproductive actions.

2. "From him virtue declared by the skilled in religion (*arises*) as also the assembly (*gaṇa-sangha*), the foremost of assemblies (*gaṇa*) (*originates*), and even an ungrateful and unjust prison (?)[1] dedicated to his virtuous person, becomes the bestower of good.

3. "In the southern country there was a renowned and great family of the best of Brâhmaṇs named Vallûra which has earned deserved glory since the time commencing from Brahmâ, and which is adored by the great.

4. "In this (*family*) was Yajña.....prakâśa the best of Brâhmaṇs equal to the Brâhmaṇs of ancient times (*as*) Bhṛigu, Atri, Gargga, Angiras, noted for good qualities.

[1] A similar expression occurs in the Ajaṇṭâ inscription No. 3. The allusion is obscure.

5. "His son was Deva equal to a Deva (*god*), who was wise, a householder, just, a performer of religious rites. Having obtained possession of the countries of several princes, like Arjuna he performed religious rites therein.

6. "After him came Soma, equal to Soma (*the moon*), a Brâhmaṇ, the performer of acts mentioned in Śruti and Śmṛiti; he set his heart on two wives born in Kshatriya families.

7. "He had born by his Kshatriya wife, of high family and chastity, a beautiful son named Ravi bearing the mark of a king, and who obtained rule over the whole Malaya country.

8. "He (*Soma*) had, by other Brâhmaṇî (*wives*), sons who were generous, and had attained their desires in the Vedas, the residence of which Brâhmaṇs is still Vallûra in the southern country.

9. "The son of Ravi was by name Pravara; to him was born the illustrious Râma by name. His son was the famed Kîrtti, and his was Hastibhoja.

10. "When the Vâkâṭaka Devasena lived, Hastibhoja, the store (?) of people of good qualities, in this world, till now.....

11.—18. "In men of patience, wise, advanced together.....men of good qualities .....which action of the king..... half of whose seat.....After this Devarâja..... .....white as the rays of the moon..... then filled with a hundred qualities.....In many of his sons.....the whole consequence..... .....well ....."

Remark.

The Hastibhoja of this inscription is probably the same as is named in the 3rd Ajaṇṭâ inscription (p. 69). He is here made the contemporary of Devasena. This supplies us with the ancestry of the minister Hastibhoja:—

1. Yajña.....prakâśa.
2. Deva.
3. Soma.
4. Ravi, born of a Kshatriya.
5. Pravara.
6. Râma.
7. Kîrtti.
8. Hastibhoja, after whose name the inscription is much defaced.

There is, however, a Devarâja mentioned who may be the same as in the 6th Ajaṇṭâ inscription (p. 77), and if so we should then add—

9. Varahâdeva.
10. Bhavirâja.
11. Devarâja.

It would follow from this that this cave is of somewhat later date than Ajaṇṭâ Caves Nos. XVI, XVII, and XXVI.[1]

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[1] This is borne out also by its architecture.

ELURÂ.

PANEL IN TÎN ṬHÂL.

Scale of 12" 6" 1 2 3 4 5 feet.

J. Burgess. Photozincographed, Govt Office, Poona, 1879. Jayrao Raghoba delt.

13.—INSCRIPTIONS IN THE ROCK-TEMPLES OF ELURA.

The inscriptions at Elurâ are very few and mostly so dilapidated as to be disappointing. Beginning from the south end of the series, at the Bauddha Caves, we take them in order as they come.

(1).—VIŚVAKARMA CAVE.

In the Buddhist Chaitya known as the Viśvakarma Cave, on the balcony above the porch, is the Mantra of the Mahâyâna sect—

Ye dharma hetu prabhavâ hetuṅ teshaṁ tathâgato hyavadatteshâṁ cha yo nirodha evaṁ vâdi mahâśramaṇa[ḥ].

It is written at the end of every MS. in Nepâl, but does not occur in India perhaps before the 5th century; the earliest yet known being on a dâgoba at Kaṇheri and one given from a slab *Jour. Asiat. Soc. Beng.*[1] of rather later date. This is in characters of perhaps of the 8th or 9th century.

In the Tîn Ṭhâl, the last of the Bauddha Caves at Elurâ, there is a panel, repeated in several places, and in each instance divided into nine compartments each sculptured with a separate figure. In the centre is Buddha, seated in the *jñâna mudrâ* or attitude of meditation, his hands placed over one another with the palms up, and resting on the upturned soles of his feet. He squats upon a *padmâsana* or lotus seat. On each side of him is an attendant with a *chauri* or fly-flap. In the compartments right and left of the central one, and also seated on *padmâsanas*, are Padmapâṇi and Vajrapâṇi, recognisable by their positions with respect to Buddha as well as by the frontal emblems of a Buddha and a dâgoba, and the cognizances of a lotus and the *vajra*. The three figures in the upper line are perhaps Sâmanta Bhadra, Viśvapâṇi, and Ratnapâṇi—though the second bears the sword,[2] one of the symbols of Manjuśri. Of the three in the lower row, that on the right has the book borne on a flower, the special emblem of Manjuśri, who holds the place of Sarasvatî in the Bauddha mythology. The one on the left, in this row, bears a flag (*dhvaja*), and he and the next must be also Bodhisattvas,—such as Dharmapâṇi, Manipâṇi, Karmapâṇi, &c. It will be observed that the attitudes of the eight figures surrounding the central one vary: the legs in the 1st, 2nd, 6th, 7th and 8th are in the same positions,—the right knee being raised; in the 1st, 6th and 7th, the right hand is open, as if these figures were in the act of speaking; the 2nd and 8th have the fingers of the hand closed upon the knee; again the 3rd, 4th and 9th have the right knee flat on the seat and the hand leaning on it, while the left hand in each of these supports the cognizance. The symmetry of this arrangement is evidently studied. The same figures appear as supporters or attendants on the figures of Buddha in the shrines in the Do Ṭhâl and Tîn Ṭhâl (see plate).

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[1] *J. A. S. B.*, vol. IV, pp. 133, 211, 286, 713; vol. V, p. 658; vol. X, p. 95; *Asiat. Res.*, vol. V, p. 131.

[2] The sword borne on a lotus is also one of the distinguishing marks or cognizances of the Siṁhanâtha Lôkêśvara Bodhisattva of the modern Nepalese Buddhists. This sword is called *Chandrahâsa Khaḍaga* (see *Notes*, No. 9, p. 101). Both the sword and book, together with the bow and arrow, are borne by the six-armed figure found at the temple of Sambhunâtha and figured as Lokanâtha by Mr. Hodgson in *Trans. R. As. Soc.*, vol. II, p. 255, pl. iv, fig. *g*.

On some of the pillars of the Tîn Ṭhâl are rudely cut inscriptions in characters of about the fourteenth century, probably the work of visitors.

(2).—DÂŚA AVATÂRA.

On the west side of a maṇḍapa in front of the Dâśa Avatâra temple is a long Devanâgarî inscription, but faintly cut, and very much chipped. About half of the first two lines is lost, and indeed few letters are not injured. With much care the Paṇḍit painted what was intelligible and then made the following transcript. A photograph was also taken. The language is in Sanskrit verse and the letters of about A.D. 700-750. It is in 14 long lines and contains 29¾ ślokas of different metres :—

Transcript.

[१] उँनम : । शिवाय

अर्द्धाकृष्टे गरिष्टे धनुषि शिशुतया नानुलग्नं कुमारं
वामार्द्धेनापनेतुं झटिति विघटिते गाढबन्धेपि मुष्टौ
यातः पाया ..... सन्नादपि [दहति पुरे?].....
[सृ]स्तः त्रुष्टामराति त्रितयपुरवर.....[१]
.....

[२] भसन्तुष्टा वियुक्ता नया
सैवेत्युक्तवती हरं रहसि वः पायान्नगेन्द्रात्मजा [२]
[स्व]लंकृतं यत्न ..... पि निर्म्मलं परेणजाप्यं नलिनीं करोत्यलं
प्रकृष्टमाकृष्ट ..... पयोबिन्दुरिवायुधङ्करः [३]
स्थिरात्मकः [सद्गुण] .....
.....क... स्य ... नां सजनो .....[४]
.....

[३] ये कीर्त्तिताः क्षितिभुजः कविभिः पुराणाः
तानेव संस्मरति वेत्यधुनापि लोक-
स्तस्यान्वयस्य कविरेष तनोति कीर्तिं [५]
समग्रजगतीतला ..... पालनैकोचितं
प्र[कामचतु]रार्णवप्रमथनाज्जितःश्रीपातिं
न वेत्ति खलु कः क्षितौ प्रकटराष्ट्रकूटान्वयं [६]
.... तपथ ..... द्वैर्यवन्तः
कर्त्तारः प्रार्थितार्थः प्रणयिजन .....
.....

[४] प्र[थित]पृथुचमूविक्रमाणामरीणां
भंक्तारः कौञ्जरीणां समदकटतटश्लाघिनीनां घटानां [७]

तस्मिंदुग्धाम्बु[वीची]द्यु[ति]धवलयशश्चान्द्रिकोद्भासिताशो
योषिचक्रस्य .....रणदधन्मत्तमातंगगामी
स्वामी वर्णाश्रमाणां प्रशमितसकलव्यापदानन्ददा[ता]
..... भास्व .....तपसां विद्विषां दन्तिवर्म्मा [८]
सुदुस्त्यजा येन सतापि भूभृता स .. ..त्र
विवेकिनाश्चर्य

[९] मसज्जनाय यं दयालुना सज्जनवृत्तशालिना [९]
आलेख्यार्पितमूर्त्तयः स्वभवनेष्वद्यापि यस्य द्विषः
पश्यन्तः किमु युद्धमुद्धतरुषाश्चित्रस्थमानन्तनोः
तन्नामस्मरणागत.....मात्वन्येपि नष्टशृयः[2]
प्रेक्ष्यंते पथिकैः शुचेव विविधास्तेनैव निर्मूलिताः [१०]
तस्यातत्मज.....देवराज... .....कमलायताक्षः
क्षुण्णारिपक्षवनितानयनान्तवान्ततोयान्वितक्षितिमरक्षयदीन्द्रराजः [११]
यस्मिन्क्षोणी

[६] मखण्डां कृतभयसुनतां रक्षति क्षुण्णदुष्टे
संपन्नैः सार्व्वसिष्टै ×× प्रवरकृतयु[ग ?] क्ष्मापतीन्याययुक्त्या
यज्ञै.....[भक्ताः].....विबुधानीजिरे.....
कश्चिन्नाभूत्सशोकं कलिकलुषमतिर्नैव नाप्यल्पवित्तः [१२]
विकासि यस्य क्षणदास्वविक्षतं शशाङ्कधामव्यपदे[शका]रि
करो[ति]संप्रत्यपि निर्म्मलं जगत्प्रसन्नदिग्मण्डलमण्डनं यशः [१३]
दुर्व्वारोदारचक्रः पृथुतरकटकः क्ष्माभृदुन्मूलनेन
ख्यातः शंखाङ्कपाणि

[७] र्व्वलिविजयमहाविक्रमावाप्तलक्ष्मीः
क्षोणीभारावतारी विषममहिपतेस्तस्य सूनुर्नृपोभूत्
मान्यो गोविन्दराजो हरिरिव हरिणाक्षीजनप्रार्थनीयः॥ [१४]
यस्यामलै[:]प्रणतभूपतिवच्छलस्य[3]
रामाभिरामचरितस्य सहस्रसंख्यैः
आनन्दभिर्गुणशतै[:]प्रसृतैर्दिगान्तं
व्याप्तं जगत्करशतैरिव शीतरश्मेः [१५]
तस्मा.....जन्मारिपुजनतिमिराकाण्डचण्डांशु.....
मेषः पुण्यैः प्रजानां सुगतसमकृपः कल्पवृक्षानुकारी
भीतापन्नार्त्तिहारी

[८] कलिकलुषजुषा.....मकारी
राजश्रीकर्क्कराजः खर...र [खुरांक्षेप?] निःशेषितारिः [१६]
यस्यारूढस्य नक्तं नियतनृपजनास्थानदानायकान्तं

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[1] Read तस्मिन्दु.° [2] Read श्रियः. [3] Read °त्सलस्य.

रम्यं हर्म्यस्यपृष्टं प्रवरतरमणिश्रोणिसिंहासनांकं
वारस्त्रीहारतारद्युतितरलमहारत्नरोचिश्शिखाभिः
कामं ध्वस्तेन्धकारे न सितकरकरै .....यैः ॥ [१७]
दुःप्रापवांछितमनोरथसंविधान
निर्नाशितार्थिबुधसार्थमनोभितापः
यः कल्पपादयमपीन्दुसितोरुकीर्त्ति
[९] रानन्दिभिर्गुणशतैरधरीचकार ॥ [१८]
तस्याभूद्भुवनप्रकाममहिमा भग्नारिवीरोन्नतिः
क्षिप्तः क्षुद्ररजः प्रजापरिभवव्यापत्तिविच्छित्तिकृत्
माद्यद्दिक्करिकुम्भभित्तिविलसत्कीर्त्तिप्रतीतायतं
.....द्वाजिरणार्ज्जितजयः श्रीरीन्द्रराजः सुतः ॥ [१९]
यो माच्छर्यमनार्यकार्यविमुखः प्रोच्छार्यधैर्योदधिं
धृत्वा सज्जनवृत्तमेष सुकृतैः.....ग्रहीत्
यस्याद्यापि गुणैः शशाङ्कशुचिभिर्धामापरं तत्समं
भाम्यद्भिर्न्न भवे ऽखिले
[१०] नुशरदं हंसच्छलेनाप्यते ॥ [२०]
वर्ण्णाश्रमानशेषं तनयस्तस्य स्ववर्त्म .....न्यसितुं
श्रीदन्तिदुर्ग्गराजस्सकलमहीपालनाथोभूत् [२२]
यस्य हरेरिव चरितं नातिक्रान्तैर्नभाविभिः कैश्चित्
शक्यमनुकर्त्तुममलं नरपतिभिर्न्नापि सांप्रतिकैः ॥ [२२]
दण्डेनैव जिगाय वल्लभबलं यः सन्धुभूपाधिपं
काञ्चीशं सकलिङ्गकोसलपतिं श्रीशैलदेशेश्वरं
शेशान्मालवलाटटंकनृपतीनन्यांश्च नीत्वा वशं
यः श्रीवल्लभ
[११] तामवाप चरणं न्यस्य द्विषां मस्तके ॥ [२३]
शौर्येणाग्र्यशयिष्ट यः प्रथनकं तेजास्विना मारुतिं
त्यागेनांशुमदात्मजं रणनयैर्द्रोणं गुरुं प्रज्ञया
रूपेणाप्रतिमेन मन्मथमथ स्थेम्ना सुवर्ण्णाचलं
लावण्येन शशाङ्कमुज्वलयशः शुभ्रीकृतो [यं] यथः [२४]
देवं ..... सवरपरिकरं भीमसेनानुयातं
प्रव्हैर्भूपेन्द्रवृन्दैः परिवृतमभयैरुग्रसेनो जितारिः
व्यापद्युद्धर्त्तुमेकं प्रसभपरकरिध्वंससंस्कारदक्षो
बीभच्छुर्दुष्टनागो

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[1] Read मात्सर्य. [2] Read प्रोत्सार्य. [3] Read बीभत्सु.

[१२] जयिनमिवपरं श्रीमहाराजशर्व्वः ॥ [२५]
दत्तं येनोज्जयिन्यामपि नृपतिमहादानमाश्चर्यभूतं
न्याय्यं संचिन्त्यदीप्तद्युतिबहुकनकं रत्नमुक्तावतसं
माणिक्याकीर्ण्णमन्यं दिवसमविरतनृप्तदीनार्थिसार्थं
कर्त्तुं क्रिडामपूर्व्वामपरनृपतिभिः स्वप्नकल्पिप्यनाप्यां ॥ [२६]
धौरेयं तु प्रकृष्टं सकलवसुमतीभारधारि[त्व]योग्य
दृष्ट्वैवं श्लाघनीयं रघुनघुषनृगेष्वप्यदृष्टं य .....
त्सर्व्वं द्वीपाधिपत्यं परमविज[यिन]

[१३] मादरैश्चार्यसारं
प्रीतः प्रादात्सयस्मै मुषितकलिमुदे राजसिंघाय[1] वेधा ॥ [२७]
यस्माद्दुःखं द्विषंतः सुमहदुपचितिं प्रापुरिष्टा विशिष्टा-
श्चित्रं चित्तेन वित्तं चिरमभिलषितं यत्तदेवार्थिसार्थाः
भृत्यास्सद्भोगयोगं भयविधुरधियः प्राणिनस्त्वाशनाशं
वृद्धिं धर्म्यस्य विप्राः सुखमभिरुचितं बन्धुमित्राप्तवर्ग्गाः ॥ [२८]
यस्याखंडितविक्रमस्य कटकेनाक्रम्य तीरक्षितिं
सौधैस्मिकृतगुर्ज्जरेन्द्ररुचिते रम्ये.....तैस्तस्थुषः
स्नान्तीभि.....ताङ्गरागसुरभि

[१४] प्रोत्कंपिपद्माकरं
धारितृष्वापि पुष्करेष्वापि.....नाभिश्चिरं ॥ [२९]
यस्यास्तोदयशैलसानुवनजेषूत्कंपिकर्णोत्पला[:]
सार्द्धं कामिजनैर्लवंगसुमनोगन्धान्धमुक्ताञ्जिषु
व्याकीर्णेषु लतागृहेष्वविरलः कर्प्पूररेणूत्करै

A connected translation would be almost impossible, but the contents are as follows:—

(Śl. 1, 2). It opens with an address to Śiva and Pârvatî; (3) contained probably an address to Sarasvatî; (4, destroyed) but probably in it the poet announced his subject; (5) he says what had been told by poets of former kings was remembered and known, so he is led to celebrate the fame of this dynasty; (6, the 1st *charaṇa* is wanting—perhaps forgotten:) he writes of the Râshṭrakûṭas: Who in the world does not know of them? the only dynasty fit to protect the earth; who conquer Vishṇu in the churning of the four oceans; (7, much damaged,) relates to the râjas of the past, who were liberal to those they loved and who asked of them: who were terrible to the crowds of elephants of the armies of their powerful enemies; (8) account of Dantivarman, whose glory like the waves of the milky ocean lightened the whole horizon, &c; (11—13) his son Indrarâja is celebrated; (14) this Viśam Mahipati Indrarâja's son was Govindrâja; (15) Govind's praises; (16) his son was Karkarâja; (17, 18) his praises; (19) his son was Indrarâja; (20) his

[1] Read सिंहाय.

praises; (21) Dantidurga was his son; (22) he is praised; (23) placing his feet on the necks of his enemies, and Vallabha having become tributary was overcome, and Sandhubhupa[1], Kanchi, Kalinga, Kośala, Śri Śailadeśa, and besides, the Mâlwâ, Lâṭa, Tauka râjas were subjugated, whence he took the name of Śrivallabha; (24) continues his praises; (25) contains the name of Mahârâja Śarva, who was probably a brother or a friend to the king, for he is described as connected with the king as Arjuna (Bibhatsu) with Yudhishṭhira (Jayin). (26) At Ujjain he gave great presents to râjas and much money to the poor; (27, 28) his praises are continued; (29) the second part of this is obscure,—he approached with his army and staid at this temple; a Gurjara râja is mentioned, apparently in connection with it: his fame is then celebrated. The inscription, however, is unfinished and stops before ending the 30th verse.

This inscription then carries the Râshṭrakûṭa dynasty back two generations previous to those mentioned in other inscriptions.[2] The kings here named are—

1. Dantivarma	...	...	cir. A.D.	600
2. Indrarâja	...	...	„	630
3. Govinda I.[3]	...	...	„	660
4. Karka	...	...	„	685
5. Indra	...	...	„	710
6. Dantidurga	...	...	„	725-755

(3).—KAILÂSA.

On the ceiling and architraves of the front porch of the great monolithic temple of Kailâsa there are some remains of painting of three different ages. The lowest of these is perhaps of about the 8th century or when the temple was finished, and done on a ground similar to that used at Ajaṇṭâ. An elephant, a human figure, &c., can be distinguished, of good execution.

At a later date this has been covered over with a coating of lime and painted upon with figures of the gods, and on the architraves is a battle scene. On the south side are two armies; in the one to the left are a horse and then two elephants; over one are the letters *-luruṁghu* (or *thu* ?), and behind are horsemen, &c. The man on the horse has a spear; in the army to the right is, first an elephant bearing a spearman, who is about to slay the horseman, and a man is represented falling down. Above the elephant, painted in modern Devanâgarî characters, we read—

Svasti Śrî Pramârîrâû

and over the horseman—

Malagaha.

Behind Pramârirâû's[4] elephant are footmen in mail, bearing spears and round shields, their hair tied with a band, and all with large earrings—as the Arab

[1] The letters are much injured, and Sandhubhupa may be read Sandhukûpa, and *yaśrîvallabhatâmarâpa*, may perhaps be *prithvîvallabhatâmavâpa*.

[2] See *Ind. Ant.*, vol. V, p. 144; vol. VI, pp. 60-72; or *Arch. Reports*, vol. III, pp. 31ff.

[3] For the Râshṭrakûṭas after Govinda, see *Arch. Surv. West. Ind.*, vol. III, p. 32; or *Ind. Ant.*, vol. VI, pp. 59—72.

[4] Kṛishṇadeva Pramâra, the fifth predecessor of Bhôja Râja of Dhâra, reigned about 890-900 A.D., and Kṛishṇarâjadeva Akalavarsha of the Râshṭrakûṭa dynasty ruled about 945 A.D. (*Ind. Ant.*, vol. VI, p. 51; *Report Arch. Sur. W. India*, vol. III, p. 32); but neither of these could have come into contact with the Muhammadans.

writers remarked of the Râshṭrakûṭas; behind are horsemen with swords and shields.

On the west side, a râja is represented seated with a *chhatra* held over him; to the left some people are paying respects to him, and to the right are two bearded men seated with *chhatras*. Over the râja is written—

Svasti Kannuradêvarâya,

and over the men—

-raraṇa(or ? *la*)

the rest is lost.

This Kannuradêva is probably Kṛishṇadêva or Kannaradêva II of the Nikumbhavaṁśa who ruled at Pâtna, probably as feudatories of the Devagiri râjas. Kaṇhar fort, near Pâtna, possibly takes its name from the same prince who flourished about 1150 A. D.

On the north side is a fight; from the left an army advances, in which is, first, an elephant bearing a râja, and behind him come men with drawn bows and arrows and others with sword and shield: the râja's name, however, is lost. On the right, many men with sword and shield advance rapidly all with the sword arm stretched out, and pierced with arrows; all have beards and large eyes and may be intended for Muhammadans; over them is painted the word *Mahamaraloku* (or *Masamaraloku*).

On the base of the pilaster on the north or left side of the entrance to the hall is a short inscription in three lines of Canarese, which reads—

Gaṁgapagaḷa maga
Vagayaṁṇana ba-
raha | *Śaka* 1312 *Śrî*

It is thus translated by Mr. J. F. Fleet:—

"The writing of Vagayaṇṇa, the son of Gaṅgapa. Śaka 1312. Śrî!"

In Kailâsa there is a rock-cut inscription on the pilaster to the right of a figure of Lakshmî facing the visitor in entering the court, and under a figure of a four-armed *gaṇa*. There was one also on the left, but it is abraded so that only two letters are left; that on the right is also partly destroyed, but seems to read—

râḍhê[*ku*]*labhadraṅkarasya*
Śrî jalakî(*nde* ?)
dadhichaḍḍa(*ṇḍa*).....

The 3rd letter is injured and the 7th is read doubtfully *-ṅka*, so also is the last letter in the 2nd line: the last letter legible in the 3rd line seems to be *dda*, but it is very faint and may be *ṇḍa* or even *dau*. Any interpretation must be doubtful, but it seems probable the reading is—

Raḍhekula Bhadraṅkurasya
Śrî jalakrîdau
dadhichaṇḍa.....

"(*The gift*) *of* Lakshmî sporting in water and Udadhichaṇḍa (a *gaṇa* of Śiva), by Bhadrâṅkura of the Râdhe family."

The value of the inscription however is, that the alphabet belongs to the date of the temple, and corresponds to that in use in Râshṭrakûṭa inscriptions

"2. From those two sprang four sons, Chakreśvara and the rest. Chakreśvara was chief among them, excelling through the virtue of liberality.

"3. He gave, on the hill that is frequented by Châraṇas, a monument of Pârśvanâtha, and by (*this act of*) liberality (*he made*) an oblation of his *karma* [1]!

"4. Many huge images of the lordly Jinas he made, and converted the Châraṇâdri thereby into a holy *tîrtha*, just as Bharata (*made*) Mount Kailâsa (*a tîrtha*).

"5. The unique image of faith, of firm and pure convictions, kind, constant to his faithful wife, resembling the tree of paradise (*in liberality*), Chakreśvara becomes a protector of the pure faith, a fifth Vâsudeva. *Quod felix faustumque sit!* Phâlguṇa 3, Wednesday."

14.—BANAVASI PALI INSCRIPTION.

In the court of the great temple of Banavâsi in Canara, I found the following Pâli inscription on the two edges of a large slate slab on which was carved a five-hooded cobra. The first line is on the left margin of the slab from top to bottom, and the second line and the half are on the right side margin,—a letter being broken away at the beginning of the full line, perhaps two more a little way down [2] and some at the end.

The following is Paṇḍit Bhagwânlâl Indraji's reading and translation :—

[१] सिधं रञो हारितिपुतस विण्हुकडडुटुकुलानंदसातकणिस वससताय सवछरं १२ हेमंतान पखे ७ दिवस १ महाभूविय महाराज [वालि]काय जिवपुत

[२] [भा]जाय सकुमा[राय] सिवखंदनागसिरिय देयधंम नागो तडागं विहारो च एथ [?] कमतिको अमचो खदसातिस जयंतकस अचरियस [पुतस]

[३] दमोरकस सिसेन णटकेन नागो कतो

Sanskrit.

[१] सिद्धं राज्ञो हारितीपुत्रस्य विष्णुकटडुटुकुलानंदशातकार्णिनो वर्षशतेभ्यः संवत्सरः १२ हैमंतानां पक्षः ७ दिवसः १ महाभोज्या महाराजवालिकाया जीवपुत्र

[२] भार्यायाः सकुमारायाः शिवस्कन्दानगश्रिया देयधर्मो नागो तडाकं विहारश्च। अत्र कर्मत्रयं आमात्यस्कन्दस्वातिनः। जयंतकस्याचार्यस्य पुत्रस्य

[३] दमोरकस्य शिष्येण णटकेन नागः कृतः॥

Translation.

"To the Perfect! In the year 12 of the century the king (*being*) Hâritiputa Sâtakaṇi, the cherisher of the Vehnukaḍaḍuṭu(?) family, the 7th fortnight of the winter months, 1st day, the meritorious gift of the Mahâbhuvî (Mahâbhojî) the king's daughter, Sivakhandanâgasiri, wife of Jivaputa, with her son—of a Nâga, a tank and a vihâra. These three works by the prime minister Khadasâti. Naṭaka, the disciple of Damoraka and son of the Âchârya Jayantaka, made the Nâga."

---

[1] That is, destroyed his *karma*, which bound him to the *Saṁsâra*.

[2] The letters in the second line transliterated as °*ya saku*° and *Sivakhadanâ*° may be *also read somewhat* differently.—J. B.

Remark.

The letters of this inscription seem to belong to the second century, and resemble those of the inscriptions of Yajña Śri Śâtakarṇi ; it may be a little later, but not earlier. Who this Hâritîputra was we cannot say ; he has the title of Śâtakarṇi, which, though associated with the Ândhrabhṛitya dynasty, may have prevailed also in other families. It is a title for a warrior. The "century" of the date, if it means a cycle of a hundred years, has not been previously met with in the Peninsula of India,[1] though used in Kâśmîr. As in Rudrâdaman's inscription we have the 72nd year, not of his reign, but the numeral of the current year ; so here the date is in that of the current year of the century. Until we find other inscriptions connected with or throwing light on this we need not say more about it.

Vehṇukaḍa, Sans. Vishṇukaṭa, probably was the name of a place, to which the Ḍuṭu family belonged.[2]

15.—SILAHARA GRANT OF MARASIMHA.

It is well known that the late Mr. Wathen, Secretary to the Government of Bombay, collected a considerable number of copper-plate grants, which he translated in the early volumes of the *Royal Asiatic Society's Journal.* Some of the grants are still in possession of the Bombay Branch of the Royal Asiatic Society, though even of these some plates seem to have been lost; thus, of Wathen's Grant No. 10 (*Journal Royal Asiatic Society*, Vol. II, p. 388, and Vol. V, p. 183), only the second plate is now in the Society's Museum ; and of his No. 1 (*Journal Royal Asiatic Society*, Vol. I, p. 379, and Vol. III, p. 94), the third plate has disappeared within the last eight or ten years. How many may have been lost entirely we have no means of knowing.

Mr. Wathen published no fac-similes,—indeed no real fac-similes of Indian inscriptions had been published before his death,—and, though a good scholar, he sometimes fell into mistakes and mislections. It is exceedingly desirable, then, that we should have fac-similes of his inscriptions, and indeed of all old inscriptions translated in the first-half of the century, to submit to the examination of the greatly advanced scholarship of the present time.

Mr. Wathen seems to have taken ink impressions of many, if not of all, of his plates, and left numerous copies of these with the Society. The paper has now, after a lapse of forty years, become very rotten, and will scarcely bear handling. From among these old impressions, however, I picked out a few, and succeeded in mounting them. They are all "reverses," and can only be read by looking *through* the paper, or holding them up before a looking-glass ; but this can be remedied in photo-lithography, and I have thought it worth while to have the accompanying plates, forming a complete grant, taken from these impressions, in order to preserve it, the original plates being lost.

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[1] Albiruni, in speaking of the Lokakâla, says the natives of India reckon by centuries, and leaving out the number of the century, call the year of it the 'Saṁvatsara of the century.'—J. B.

[2] An article containing my somewhat different reading and translation will be published in the *Indian Antiquary.*—G. Bühler.

They contain a Śiḷâhâra grant of Mârasiṁha, dated Śaka 980. Wathen's account of them was published in the *Journal Royal Asiatic Society*, Vol. II, p. 384, and Vol. IV, p. 281.

Mr. J. F. Fleet, C.S., has supplied me with the following transliteration and analysis of this grant. He will publish a full translation at some future date.

TRANSCRIPTION.

First Plate.

[1.] Jayatu jagat-[t*]raya-nâthaḥ | sakaḷa-kaḷâ-jñâna-dhâna-nêtra-tritayaḥ | phaṇi-pati-

[2.] vibhûshaṇ-âṅgaḥ | kapiḷa-jaṭâ-jûṭa-maṇḍanas(ś)=Saṁ(Śaṁ)bhuḥ || Svasti Śrî-Śiyaḷâ-

[3.] ra[1]-vaṁśa-tiḷakô Jîmûtavâh-ânvaya-prastâra-prabhavaḥ | suvarṇṇa-Garuḍa-vyâḷôḷa-lî-

[4.] ḷâ-dhvajô | vistîrṇṇ-ârṇṇava-mêkhaḷ-âvani-vadhû-kântô mahî-maṇḍaḷa-prastutyô | Ma-

[5.] leyaṁka[2]-sarppanṛipati[ḥ*] śrî-râja-vidyâdharaḥ || Ari-bhûbhṛich-chakra-vakras=Tagara-nagara-

[6.] bhûpâḷakas=ti(tî)vra-têjâḥ | sthira-vâkyaś=śauryya-śâḷî nara-vara-vara-Pannâḷ-durgg-âdri-sim-

[7.] haḥ | sphurit-ôdyat-kî[r*]tti-kânta-kshiti-mahita-mahâmâṇḍaḷik-âdhinâthaḥ | dharaṇî-ra-

[8.] kshâ-kshama[ḥ*] Śrî-Jatiga-narapatis=tasya sûnu[ḥ*] prachaṇḍaḥ || Ari-baḷa-sarppaḥ pâ[r*]tthiva-Pu-

[9.] randaraḥ khachara-vaṁśa-chûḍâratnaḥ | kharakara-sama-prabhaḥ saṁgara-raṅga-praṇayi-

[10.] mâṇḍaḷika-nidhânaḥ || Gaṁjâm=agram=udîryya vairi-nikarasy=âtmîya-tîvr-âsi-

[11.] nâ | bhuṁjaṁ(jaṁs=) ta(=ta)t-Karahâṭa-Kûṇḍi-vishayaṁ svâṁgîkṛitaṁ sarvva-|[3] Mairiṁjâ-dêsa(śa)m=u-

[12.] dagra-Koṁkaṇa-mahâ-dêsa(śa)ṁ nija-trâsanâd=bhaṁjaṁ(jan=) ni(=ni)tya- | m=udâra-vîra-nṛipati[ḥ*] Śrî-Goṁka-râ-

[13.] j-ôttamaḥ || Tasy=ânujâtô nṛipa-nîti-vidyaḥ | hâsyaṁ na kṛid-gaṇḍa-guṇê raṇê vâ |

[14.] lâsyaṁ vidhânê nṛipa-Gûhalâṁkaḥ | Śasyâśrayasya krama-pûjan-êptaḥ(shṭaḥ) || Ripu-baḷa-

[15.] sarppa maṇḍaḷika-Bhairava | vâraṇa-vâji-sâdhan-âdhipa | nija-vaśya-taṁtra | nava-râjya-

[16.] samuddharaṇ=âri-vargga-nipkṛi(shkṛi)pa | nṛipa-thî(dhî)ra sat-Kî(ki)ḷigiḷ-âchaḷa-durgga-samagra | bhûri-bhûmi-

[17.] pa tava sâhas-âṁkam=ari-râja-manô-rujam=ugra-paurushaṁ || Pûrvvâ(rvvô)kta-Goṁka-râ-

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[1] This form of the name must be an adaptation of *Śiḷâra*, to suit the metre of this particular verse. The usual form, *Śiḷâhâra*, occurs in line 27.

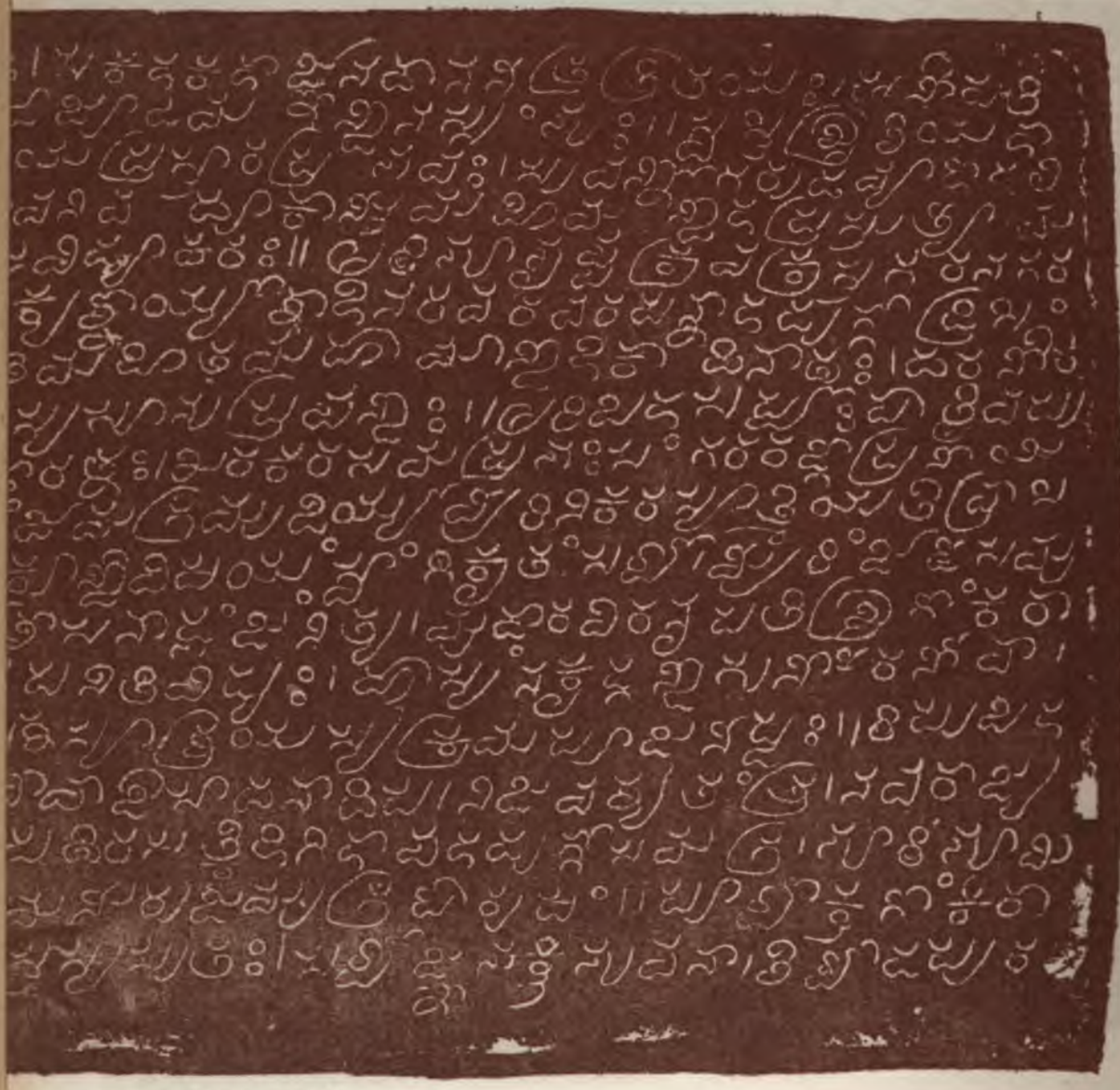
[2] This serpent king, Maleyaṅka, is not mentioned in any other Śiḷâhâra inscription known to me.

[3] The punctuation of this inscription is very indifferent. The marks are frequently put, as here, in the wrong place and in the middle of a word.

Ia.

I.

AHARA GRANT OF MARASIṀHA.— ŚAKA 980

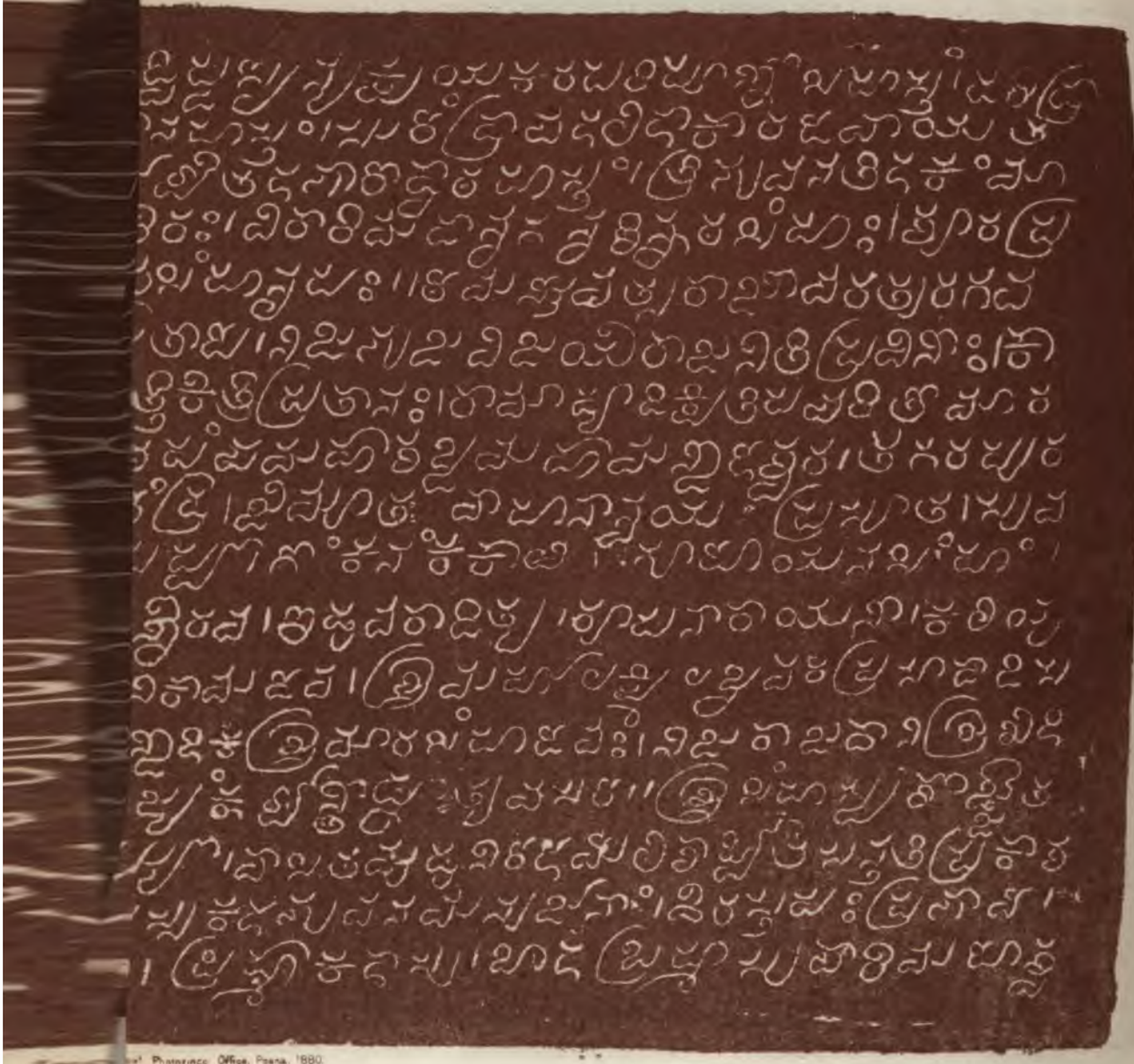


Photozincographed, Govt Office, Poona, 1880.

IIb.

IIa.

GRANT OF MARASIṀHA.— ŚAKA 980



Photozinco Office, Poona. 1880.

[18.] jaḥ | sarvva-guṇ-ôpêta-lakshaṇas=tasya sutaḥ | Sarvvajña-bhakti-bhuvan-â- | -śîrvvâda-pura-

Second Plate (first side).

[19.] ssarô mahâ-mahimaḥ || Baḷavad-vidvishṭa-sainya-kshaya-kara-paripûrnn-âsi-hastaṁ | daridr-â-

[20.] khiḷa-dîn-ânâtha-vandi-prakara-mudakar-ôddâna-hastaṁ | Surêṁdr-âchaḷa-lîḷ-âkâra-dêvâyata-

[21.] na-kara-lasad-dharmma-hastaṁ | mah-ôrvvîtaḷa-bhâr-ôddhâra-hastaṁ | tribhuvana-tiḷakaṁ Mâ-

[22.] rasiṁh-âgrahastaṁ || Mâr-âkâra-śarîraḥ | vîr-âri-madândha-gandhaśi(si)ndhura-siṁhaḥ | śûra-pra-

[23.] tâpa-niḷayaḥ | sâra-guṇ-audâra-Mârasiṁha-nṛipaḥ || Rêma(va)ntô Vatsarâjô vara-turaga-cha-

[24.] y-ârûḍa(ḍha)-rêkhâ-viśuddhau | Bhîmô bhîma-pratâpê | nija-bhuja-vijayî râja-nîti-pravîṇaḥ | Kâ-

[25.] mô rûpa-prasannê dhavaḷa-vimaḷa-digvartti-kîrtti-pratânaḥ | Râ[1]m-âdy-âdikshitipa-charitô Mâra-

[26.] siṁh-âvanîśaḥ || Samadhigatapaṁchamahâśabda-mahâmaṇḍaḷêśvara | Tagara-pura-

[27.] var-âdhîśvara | Śrî-Śiḷâhâra-narêṁdra | Jîmûtavâhan-ânvaya-prasûta | suva-

[28.] rṇṇa-Garuḍa-dhvaja | maṛuvaṁka[2]-sarppa | Goṁkan=aṁkakâra | Gûhêyana siṁhaṁ(ha) |

[29.] ripu-maṇḍaḷika-Bhairava | vidvishṭa-gaja-kaṇṭhîrava | iḍuvar=âditya | rûpa-Nârâyaṇa | Kaliyu-

[30.] ga-Vikramâditya | turaga-Rêvanta | kâminî-Kâmadêva | Śrî-Mahâlakshmi(kshmî)-labdha-vara-prasâd-âdi-sa-

[31.] masta-râjâvaḷî-samaḷaṁkṛita-mahâmaṇḍaḷika-Śrî-Mârasiṁhadêvaḥ | nija-râjadhâni-Śrî-Khiḷi-

[32.] giḷa-durggê | sukha-saṁkathâ-vinôdêna râjyaṁ kurvvaṇ(rvvaṁs)=ta(ti)pṭha(shṭha)[3]ty=avasarê || Śrî-Siṁha-sparś-ârjjita-

[33.] pâśupat-âgama-kṛit-âbhinava-bhuvan-ârgghy- | -âvâsita-Mudunîrô Lemelîś-ârppita-santati-prakâśa-

[34.] munîśaḥ || Dûrô duranta-duritâ- | -d=ârâdhyas=sakaḷa-bhuvana-manujânâṁ | dhîras=tapaḥ-prabhâvê |

[35.] mâr-âstra-jayî vimukta-saṁsâraḥ || Brahmâ kalâsu | bâḷa-Brahma-suchârî Mahêśva-

Second Plate (second side).

[36.] r-âṁghri-dhyânaḥ | jihma-rahitas=su-marggî | Brahmêśvarapaṇḍitô munir=jjayatu || Tadîy-â-

[37.] gra-śipya(shya)s=samast-âgama-jñaḥ | mada-krôdha-lôbh-âdi-dôsha-pradûraḥ | sudṛishṭas=suvṛi-

[38.] ttas=sudharmma-pradi(dî)paḥ | padârttha-pravîṇô mumukshu-pradhânaḥ || Śrî-Maleyâḷô dêvaḥ |

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[1] The metre changes here from *Sragdharâ* to *Mandâkrântâ*.

[2] *Sc., mare-vokka.* The meaning is either "as venomous as a snake in its place of shelter," or "as venomous as a snake to any one who intrudes on its place of shelter."

[3] Some letter or other seems to have been engraved and then cancelled here.

[39.] tasya mahâ-śipya(shya)-jana-pati-stutyaḥ | śrîman-Miriṁja-nagarasy=â- | -sy-âṁbuja-maṇḍanô mumu-

[40.] kshu-nidhiḥ || Karmm-ârât-îbha-kuṁbha-prahara-japa-nakh-ânîka-durvvâra-siṁhaḥ | dharmm-âṁbhôja-prakâ-

[41.] śat-kara-pariṇata-siddhânta-nity-ôday-ârkkaḥ | kûrmmâdhâna-praśast-âcharaṇa-karaṇa-pâd-âṁbuj-â-

[42.] sêva-bhṛiṁgaḥ | ni[r*]mmôhô nishkaḷaṁkô nuratiśaya-tapa[ḥ*]-śrî-yutaś=Chikkadêvaḥ || Dâna-dha-

[43.] rmma-tapaś-śîḷa- | -brahmacharyya-vrat-âdishu | Chikkadêva-samô n=âsti | na bhutô na bha-

[44.] vishyati || Sa(śa)ka-nṛipa-kâḷ-âtîta-saṁvatsara-śatêshu | asî(śî)ty-adhika-nava-śatêshv=aṁ-

[45.] kêshu[1] | pravarttatayiti[2] Viḷaṁbi-saṁvatsarê | Pausha-mâsasya śuddha-pakshê | saptamyâṁ

[46.] Bṛihaspati-vârê | udagayana-parvvaṇi | pâdau prakshâlya | dhârâ-pûrvvakaṁ cha | śa(sa)hasra-trita-

[47.] ya-Miriṁja-dêś-âbhyantarê | Sirivoḷala-chaturvviṁśati-madhyê | Kṛishṇâvêrṇṇâ-nadî-dakshiṇa-taṭê |

[48.] pûrvva-dakshiṇa-paśchima-tridiśâ-bhâga-samâvâsita- | -Kannavâḍa- | -Hâḍalivâḍa-Gâḷikuṭṭi |

[49.] êtêshâṁ pârśvava[r*]tti-grâmâṇâṁ madhyê | chatur-âghâṭa-samêta- | -saṁsthitaḥ Kuṁṭavâḍa-

[50.] nâma-grâmaḥ | Têna Śrî-râjaputrêṇa | tasmai divya-tapasvinê | taṁ grâmaṁ dattavân

[51.] bhaktyâ | yat-sâmyaṁ tat-samastakaṁ || Miriṁjâ-pura-bâhiryyô-(ryyê) | Śivâyatana-paṁcha-

[52.] kaṁ | Mârasiṁha-mahîśêna | kṛitavat ki[r*]tti-śâsanaṁ || Tad-âyatana-saṁbandhaḥ | tad-grâ-

Third Plate.

[53.] mas=tatra tâpasaḥ | pûrvv-âśrayêbhavêd=dhi(vi)praḥ | ity=âśraya- | -sya naishṭhi-

[54.] kaḥ || Khâraṁkharyyô(ryyê) su-śauchê japa-niyama-samâdhâna-saṁpanna-śîḷê | mô(mau)-

[55.] n-ânushṭhâna-yuktê śama-dama-niḷayê brahmacharyyô(ryyê) su-dhe(dhai)ryyô(ryyê) |

[56.] svâdhyâya-dhyâna-dhânê Hara-charaṇa-yajê tatva-vitvê(ttvê) su-yôgê | ni-

[57.] tyaṁ saṁdhyâs=tav=ê(ai)tat-pariṇata-munayas=tatra nishṭhaṁti n=ânyê || Parama-

[58.] śrî-kâminî-kêtanam=amaḷa-vacha[ḥ*]-śrî-ram-âvâsa- | -m=ugr-âcharaṇa-bhrâ-

[59.] jat-tapa[ḥ*]-śrî-viluḷita-vara-kânt-âḷayaṁ | nitya-śa(sa)tr-âkara-dâna-śrî-satî-

[60.] saṁpadam=akhiḷa-yaśa[ḥ*]-śrî-vadhû-nîda(ḍa)m=itthaṁkara-śôbhâ-pûta-paṁ-

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[1] The repetition of the date in figures, however, is omitted.

[2] *Sc.*, *pravarttati*, for *pravarttamânê*.

IIIb.

Photo

T OF MARASIMHA.— ŚAKA 980

ncographed. Govt. Office, Poona, (BR)

[61.] châyatanam=anupamaṁ Chikkadêvêna pûjyaṁ || Bahubhi-
[62.] r=vvâ(vva)sudhâ bhuktâ | râjabhis=Sagar-âdibhiḥ | yasya yasya ya-
[63.] dâ bhûmis=tasya tasya tadâ pa(pha)laṁ || Sva-dattâṁ para-dattâṁ vâ | yô harê-
[64.] ti(ta) vasundharâṁ | shashṭi-varshâ(rsha)-sahaśrâ(srâ)ṇi vishṭhâyâṁ jâyatê kṛimiḥ ||
[65.] Sâmânyô=yaṁ dharmma-sêtur=nṛishâ(pâ)ṇâṁ | kâlê kâlê pâlanîyâ(yô)
[66.] bhavadbhiḥ | sarvvânn(n)=êtâṁ(tân) bhâgi(vi)naḥ pâ[r*]tthivêṁ-drâṁ(drân) | bhûyô bhûyô
[67.] yâchatê Râmabhadriḥ(draḥ) || Âdêśâd=âtma-bhûpasya | bhûpâla-śśa(sa)-
[68.] chiv-ôttamaḥ | likhitaṁ śâsanaṁ têna | Chikkadêvas=su(sa) labdhavân ||

Analysis.

After giving the Śilâhâra genealogy from Jatiga down to the *Mahâmaṇḍalêśvara* Mârasiṁha, this inscription proceeds to record that,—in Śaka 930, the Vilambi *saṁvatsara*, on Thursday, the seventh day of the bright fortnight of Pausha, at the time of the sun's commencing his progress to the north,—Mârasiṁha, while reigning at his capital of Khiḷigiḷadurga or Kiḷigiḷadurga,[1] bestowed upon a priest named Chikkadêva the village of Kuṇṭavâḍa,[2] situated on the south bank of the river Kṛishnâvêrṇâ, in the centre of the villages of Kannavâḍa[3] and Hâḍalivâḍa[4] and Gâḷikuṭṭi,[5] in the Sirivoḷal[6] Twenty-four, which was in the Miriñja[7] district of the (Kûṇḍi) Three-thousand.

16.—THREE INSCRIPTIONS

FROM THE CABINET OF THE AMERICAN ORIENTAL SOCIETY, NEWHAVEN, U.S.

The accompanying plates are photo-lithographed from rubbings kindly sent me by Professor Addison Van Name, the Treasurer and Librarian of the American Oriental Society, Newhaven. The stones on which the inscriptions are engraved were presented to the Society by Dr. Fitz-Edward Hall about 20 years ago.

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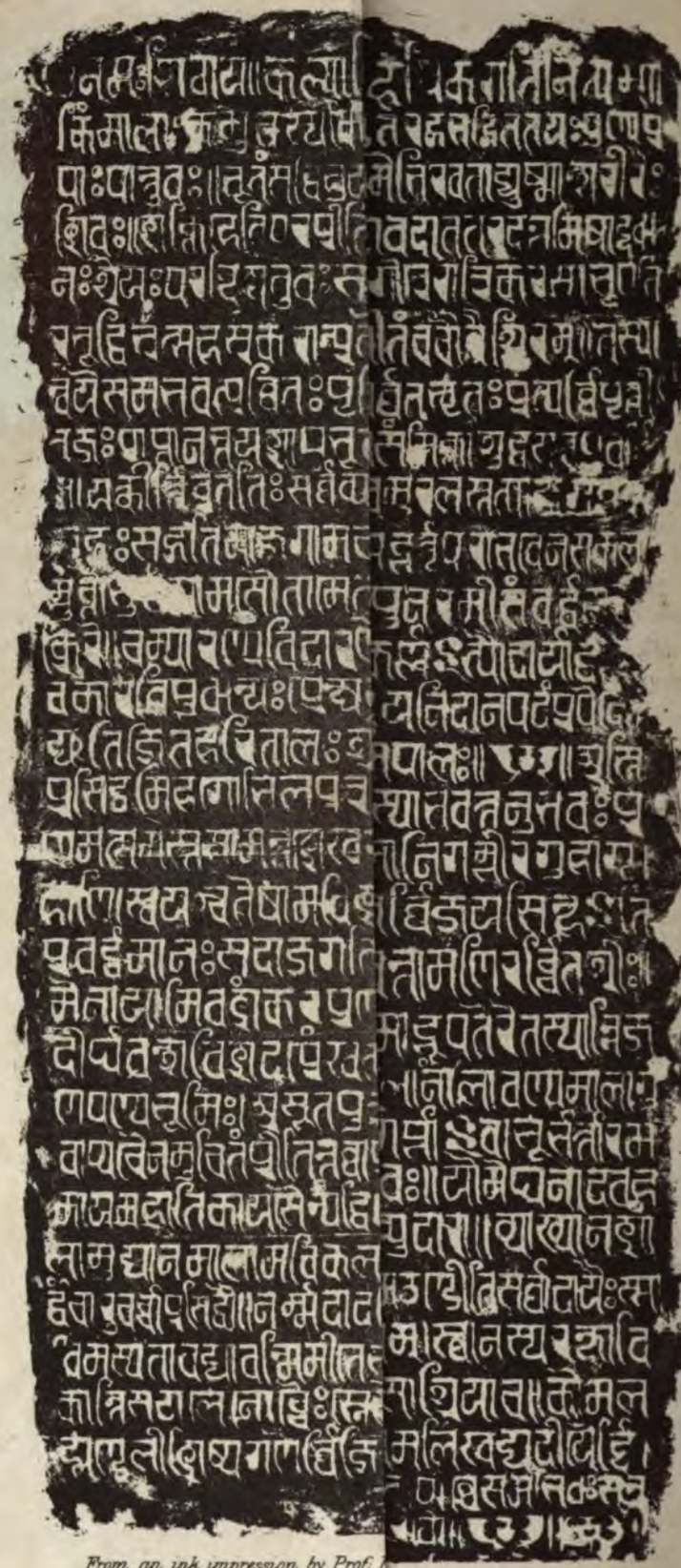
[1] It occurs spelt in both ways in this inscription. I cannot identify the place.
[2] The 'Kootwar' of the maps. [3] The 'Kunwar' of the maps.
[4] Probably the modern 'Ghalwar' of the maps.
I cannot identify this place, unless it is represented by the modern 'Dowlee' of the maps.
[6] The Sanskṛit form of this name would be Śrîpura. It is the modern Śirôḷ,—the 'Sheerool' of the maps,—in lat. 16° 44′ N., and long. 74° 40′ E. The other places are close by.
[7] The modern Miraj.

The first and largest was procured by him in 1857, at Bhera-Ghât on the Narmadâ about six miles west of the village of Tewar, where also the second was found, and which is about six miles west from Jabalpur. "The larger stone" he says, "had been brought as serviceable building material to the side of a temple which was in course of erection. When rescued it was on the point of being buried, face downward, in one the walls. Had its threatened fate been realized, quite possibly it would not have been spoken of in print for several centuries." This stone "is 33½ inches broad by 22½ inches high. It is a plain block of greenstone (aphanite containing a little carbonate of lime) of a soft texture, and easily cut. The inscription upon it is of 29 lines—the last one of them indented about 4 inches—which cover its whole surface excepting a narrow and unornamented margin. It is engraved with great care, and with no little skill and nicety of execution, and is in almost perfect preservation, so that its characters are, for the most part, as regular, elegant, and legible as the best manuscript." Dr. Hall remarks that "it seems to have been aimed, in the manuscription of this memorial, to make it as formidable in aspect as practicable. To this end few occasions are left unimproved of doubling consonants where the grammar permits their duplication, and of yoking the final letters of words to the initials of those that succeed. For example we have अर्ज्जुन, कीर्त्त्या, and even निधिर्न्न and गर्ब्भ; as also किम्वा, which is an error. Equally unauthorized is सिन्ह, which is everywhere put for सिंह. The dental न is, in two instances, combined laterally with र, and likewise in several places, with the dental and palatal sibilants; for the sake of conjunction, the *anusvâra* is changed to न, before a sibilant in stanzas 6 and 35. In the last verse of the 29th stanza the स of सार्धं is repeated, although the *visarga* of the preceding word is retained. But on the other hand the sibilants are nowhere confounded: ब and व have different symbols; and they are employed, generally, with just discrimination. The deviations, in this article, from accuracy, like several of the peculiarities above noticed, may have been the fault of the engraver. Thus वुद्धि is once substituted for बुद्धि, वन्धुर for बन्धुर, वहुमाय for बहुमाय, वाल for बाल, and वाष्प for बाष्प. From the 11th stanza we learn that the *juvâmûlîya* and its क were once written ; and from the 12th stanza that the shape of the *upadhmânîya* and its प (प्र) was ." Whether in the middle or end of a word "the *anusvâra* is more often turned into a conjunct nasal; and a consonant or the first consonant of a group is doubled under a ्, the only exceptions to this latter rule being र्घ र्थ, र्य, र्श, र्स, in all cases of their occurrence; and also, in a single instance र्म. As regards the diphthongs *e*, *ai*, *o*, *au*, the inscription follows, with total indifference, the ordinary Devanâgarî method of writing them, or that which is usual in the Bengâlî. The sign of omission (ऽ) is not employed on the stone nor are the verses of its text numbered; but the marks of interpunction, (।) after a half-verse, (॥) after a verse, are introduced with entire regularity. At the end of a half-verse stands always म् and not *anusvâra*: in two cases, however, (10*a*, 28*b*) the *virâma* is omitted. Of other omissions, we have, verse 2*a*, ाकुरा: for ांकुरा:—this is at a place where a few syllables (viz. धर्म्मवर्म्मा) have been erased and re-cut. Another like case of correction occurs just before in the same line (viz. वुमुदस्यकिंश), and a third near the end of the 9th line of the inscription, or at the end of 12*a*, affecting the syllables" which read जगव्वम्र: "*The correctness* of this reading, however, is not entirely certain. The न,



From an ink impression by Prof.

Photozincographic Office, Poona, 1880.

indeed, admits of no question; the ग is less clear, but yet is altogether probable; for the next syllable the stone gives only the double *vv*," not *rvv* as read by Hall, "omitting the superposed *r* (ॅ) which causes the reduplication; and the following character is entirely illegible, but cannot possibly we think be स्पृ: (as read by Hall), its lower part, which alone remains unobliterated, is clearly (*r*), and not (*ṛ*); above it might stand almost any single letter, but not a double one; for that there is no room, nor could a स have been cut without leaving distinct traces on the unbroken part of the stone. We know not what to conjecture, if not ग्र:, ग्रह is sometimes found used in the sense of 'possession' by a passion; the clause might then mean 'Murala ceased to be possessed of arrogance.' In the following *pâda* the stone reads distinctly चकंपे for चकमे. This is probably Mahîdhara's error; but, if the metre did not forbid, we might regard it as a misreading for चकंपे, 'trembled'; perhaps the word was in the cutter's mind. Of the first syllable in the same line and *pâda* only the upper part of the right hand lines are left: the consonant must be क; but it might be combined with *r* and with any vowel excepting *i*," but we presume the reading कङ्ग: proposed by Dr. Hall to be the correct one. At the beginning of verse 6 "the reading is रूपैरनेकैर्, 'with manifold forms.' In verse 10, the last syllable of the first half-verse, which comes at the end of a line, is much broken: what is left seems to us to point out distinctly, as the original reading, ता instead of वा (as read by Hall): this would change the meaning of the word from active to passive. In verse 17*b* finally the stone has जनिप (जनिपू?) for जनिष्ट."[1]

The inscription has been translated and commented on by Dr. Hall.

Transliteration.

(1). Oṁ namaḥ Śivâya ‖ Kalyâṇitâmavikalâṁ bhavatâṁ tanôtu bhâle kalânidhikalâ śaśiśekharasya | êkaiva yâ pramathasârthagatâṁ dvitîyâ buddhim(ṁ) pradoshavirahe'pi karôti nityam ‖ [1]

(2). Kiṁ mâlâh kumudasya kiṁ śaśikalâḥ kiṁ dharmmyakarmṁâ(ṁ)-kurâḥ kim(ṁ) vâ kañchukikañchukâḥ kimathavâ bhûtyudramâ bhântyamî | itthaṁ nâkivitarkkitâḥ Śivasiraḥsañchârinâkâpagâriṅgadvalgutaraṅgabhan(ṅ)-gitatayaḥ puṇyapra-

(3). pâḥ pântu vaḥ ‖ [2] Bhûtam sad vibhu yad vibhâti bhuvanaṁ yadvibhramâd yaj jagannetrânandakaraṁ dharâśrayarasâdyanyatvahetuścha yat | yad gandhoddhuradhâma yach cha yajate śîtaṁ yadêkântataḥ sasparśaṁ yadarûpamêbhiravatâd yushmân śarîraiḥ

(4). Śivaḥ ‖ [3] Śaktihêtiparaprîtihêtuschandrakacharchchataḥ | tâṇḍavâḍambaraḥ kuryân Nîlakaṇṭhaḥ priyâṇi vaḥ ‖ [4] Vighnaughasantamasasaṁharaṇâya śaktam(ṁ) muktaṁ kalaṅkakalayâ śakalaṁ sudhâṁśaḥ kundâvadâtataradantamishâd dadhâ-

(5). naḥ śrêyaḥ paraṁ diśatu vaḥ sadayaṁ dvipâsyaḥ ‖ [5] Rûpairanêkairvvyavahârajâtam âtanvatî pâtu Sarasvatî vaḥ | yallêśal âlityalavâdapi syât saṁsatsu puṁsaṁ garîmâ gariyân ‖ [6] Gôtre râtrikarasya bhûpati-

(6). rabhûd bibhrat sahasraṁ karân pratyêkaṁ trijaganmanôvinayane râtrindivaṁ jâgriviḥ | têjôbhirjjagatîbhritaṁ paribhavî nâmna'rjjunaḥ saṁsmriter yasyâ'dyâ'pyadhigamyate vasu gataṁ nîtaṁ cha chauraiśchiram ‖ [7] Tasyâ-

[1] *Jour. Am. Or. Soc.*, vol. VI. pp. 499, 534 and 522.

(7). 'nvaye samabhavat prathitaḥ pṛithivyâ nâthaḥ kathâ'dbhutamâ'pi vṛithâna yasya | Kokalladeva iti bibhradudârarûpaṁ nâma trilokasukhasañjananaikadhâma || [8] Nirjjityorjjitagarvvaparvvatabhṛitaḥ pratyarthipṛithvî-

(8.) bhujaḥ prâptânantayaśâ babhûva nṛipatirGgâṅgeyadevastataḥ | pṛithvî yena vidhâya Merumatulaṁ kalpadrumeṇâ'rthinâṁ svarggâdûrdhvamadhaḥsthitâ'pi vibudhâdhâreyamâpâditâ || [9] Puṇyâmṛitena saṁsiktâ śuddhasattvapravardhi-

(9). tâ | yatkîrttivratatiḥ sarvvaṁ vyâpa brahmâṇḍamaṇḍapam(ṁ) || [10] Tenâ'jani mahîpâlah Karṇṇaḥ svarṇṇêna kurvvatâ | pûrṇṇatṛishṇârṇṇavânarthisârthânarthitakîrttinâ || [11] Pâṇḍyaśchaṇḍimatâm mumocha Muralastatyâja garvvagraha[1]

(10). Kaṅgaḥ saṅgatimâjagâma chakape[me] Vaṅgah kaliṅgaiḥ saha | Kîraḥ kîravadâsa pañjaragṛihe Hûṇah praharshaṁ jahau yasmin râjani śauryavibhramabharaṁ bibhratyapûrvvaprabhe || [12] Asmadbharttṛiparâbhavena sakalâ-

(11). m bhuṅkte bhuvaṁ yâmasau tâmetâṁ tanavâmahai tanutarâkârâmitîva striyaḥ | yatpratyarthimahîbhujâṁ nayanajairbbâshpaiḥ payôdhîn vyadhuḥ sphârân ratnamahôrmmibhiḥ punaramî saṁvarddhakâ(ścha)-

(12). krirê || [13] Champâraṇyavidâraṇôdratayaśaḥśubhrâṁśunâ bhâsayan âśâchakramavakrabhâvahṛidayaḥ kshmâpâlachuḍâmaṇiḥ | tasmâj janma samâsasâda viśadaṁ śrîmân Yaśaḥkarṇṇa ityaudâryâd dha(*nikî*)[2]-

(13). chakâra vibudhân yaḥ prêkshya sarvvânapi || [14] Tasmâdaśeshaguṇaratnanidheragâdhâd bhûvallabhaḥ samabhavad Gayakarṇṇadêvaḥ | yasya pratâpatapano'pyarisundarîṇâṁ śokârṇṇavôdayanidânapadaṁ prapede || [15]

(14). Dyutijitaharitâlaḥ śîlatâkalpaśâlaḥ pṛithutaraguṇamâlaḥ śatruvarggaikakâlaḥ | vimalitaraṇabâlaḥ kântakîrttyâśaṭâlaḥ śitatarakaravâlaḥ so'bhavad bhûmipâlaḥ || [16] Asti

(15). prasiddhamiha Gôbhilaputragôtraṁ tatrâ'janishṭû(ṭa) nṛipatiḥ kila Haṁsapâlaḥ | śauryâvasajjitanirarggalasainyasaṁghanamrîkṛitâkhilamiladripuchakravâlaḥ || [17] Tasyâ'bhavat tanubhavaḥ pra-

(16). ṇamatsamastasâmantaśêkharaśirômaṇirañjitâṁhriḥ | śrî Vairisiṁhavasudhâdhipatirvviśuddhabuddhêrnnidhirnna paramarthijanasya chôchchaiḥ || [18] Sa Vairisiṁho 'pyanayad ripûṇâṁ kulâni gambhîraguhâgṛi-

(17). hâṇi | svayaṁ cha teshâmadhiśayya chakre purâṇidûrâvajitâlakâni || [19] Tasmâdajâyata samastajanâbhinandyasaundaryaśauryabharabhaṅguritâhitaśrîḥ ı pṛithvîpatirvvijayasin(ṁ)ha iti

(18). pravarddhamânaḥ sadâ jagati yasya yaśaḥsudhâṁśuḥ || [20] Tasyâ 'bhavat Mâlavamaṇḍalâdhinâthôdayâdityasutâ surûpâ | Śṛiṅgâriṇî Śyâmaladêvyudâracharitrachintâmaṇirarchchitaśrîḥ || [21]

(19). Mênâyâmiva Śaṅkarapraṇayinî kshôṇîbhṛitâm nâyakâd Vîriṇyâmiva Śubhrabhânuvanitâ Dakshât prajânâṁ sṛijaḥ | tasmâd-Alhaṇadêvyajâyata jagadrakshâkshamâd bhûpatêr etasyân(ṁ) nija-

(20). dîrghavan(ṁ)śaviśadapreṁ(ṅ)khatpatâkâkṛitiḥ || [22] Vivâhavidhimâdhâya Gayakarṇṇanareśvaraḥ [|] chakre prîtiṁ parâmasyâṁ Śivâyâmiva Śaṅkaraḥ || [23] Śṛiṅgâraśâlâ kalaśî kalânâṁ lâvaṇyamâlâ gu-

(21). ṇapaṇyabhûmiḥ | asûta putraṁ Gayakarṇṇabhûpâd asau narêśan(ṁ) Narasinhadêvam || [24] Asya śrî-Narasinhadêvanṛipateḥ prodyan yaśaśchandramâ digbhittirvvidadhâtu bandhurasudhâsambhâragarbhâ iva | bhûrbharttama-

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[1] Hall reads गर्वस्पृहं here.

[2] *The stone* is damaged here ; this is Hall's conjectural reading.

(22). vâpya chainamuchitaṁ prîtin(ṁ) tathâ prâpnuyât pûrvvêshân(ṁ) na yathâ manâgapi mahâkshôṇîbhṛitâṁ dhyâyati ‖ [25] Asyâ'nujo vijayatâṁ Jayasin(ṁ)hadêvaḥ Saumitrivat prathamaje'dbhutarûpasevaḥ yo meghanâdabahu-

(23). mâyamahâtikâyasainyaṁ dvishâmabhibhavannahaha prahastaḥ ‖ [26] Akârayan mandiramiṇḍumauler idaṁ maṭhenâ'dbhutabhûmikena t sahâ'munâ śrî-Narasiṁhadêvaprasûrasâv-Alhaṇadêvyudârâ ‖ [27] Vyâkhyânaśâ-

(24). lâmudyânamâlâmavikalâmamûm | akârayat svayaṁ Śambhuprâsâdâlîdvayan(ṁ) nijaiḥ ‖ [28] Dêvâyâ'smai Vaidyanâthâbhidhâya prâdâd dêvî Jâulî pattalâyâm | grâman(ṁ) nâmnâ nâma Uṇḍîti sarvvâdâyaiḥ ssâ-

(25). rddhaṁ chârucharchchâprasiddhyai ‖ [29] Narmmadâdakshiṇê kûle parvvatopatyakâśraye | tathâ'paramadâd grâman(ṁ) nâmnâ Makarapâṭakam ‖ [30] Lâṭânvayaḥ pâśupatastapasvî śrî-Rudrarâśirvvidhivad vyadhattam | sthânasya rakshâvi-

(26). dhimasya tâvad yâvan mimîte bhuvanâni Śambhuḥ ‖ [31] Maunyânvaye Bhârgga-Vavaitahavya-Sâvetasetipravaratrayâdye | Mahêśvarâkhyad Dharaṇîdharo'bhûn nâmnâ garimṇâ yaśasâ śriyâ cha ‖ [32] Komala-

(27). kânṭisaṭâlenochchaiḥsnehâtibhârabharitena | dîrghamanojñadaśena tribhuvanadîpâyitaṁ yena ‖ [33] Pṛithvîdharastasya sutaḥ samastagabhîraśâstrârṇṇavapâradṛiśvâ | praśastimetâmalikhad yadîyair ddi-

(28). ṅmaṇḍalî śishyagaṇairvvijigye ‖ [34] Etasyâ'varajastarkkanishṇâtâdbhutanaipuṇaḥ | praśastimakarodetâṁ sûriḥ Śaśidharâbhidhaḥ ‖ [35] Âsûtrayadidam sarvvaṁ Viśvakarmmavidhânavit | Pîṭhêsamabhidhaḥ sûtra-

(29). dhâraḥ pṛithvîṁ Pṛithuyarthâ ‖ [36] Sûtradhârâgraṇi-Bâlasin(ṁ)hasûnurm-Mahîdharaḥ śilân(ṁ) tathâ'karôd varṇṇairnnabhastârakitaṁ yathâ ‖ [37] Saṁvat 907 Mârggasudi 11 ṛavau |

Another copper-plate grant found many years ago at the village of Kumbhi,[1] on the Herun river, 35 miles N. E. from Jabalpur, and dated "Saṁ. 932," gives the genealogy of the Kalachuri or Kulachuri kings of Chedi or Ḍâhala as in this inscription but with some slight additions. With certain notes gathered from other sources, this genealogy stands thus :—

Yuvarâja Dêva, either the same as Lakshmaṇa Dêva or his son, and contemporary with Vâkpati Râjâ (cir. A. D. 974).[2]

Kokalla Dêva, his son, (mentioned in śl. 8 of this inscription) contemporary with Bhoja (cir. 1003-1058 A. D.).[3]

Gângeya Dêva, son (śll. 9, 10).

Karṇa Dêva, son, married Âvalladêvî, a Hûṇa (śl. 12,13); a great warrior. Bhîma Dêva of Gujarât (1022-1073 A.D.) marched against him.[4]

Yaśahkarṇa Dêva, son (śl. 14).

Gayâkarṇa Dêva, son (śll. 15-24), married Alhaṇa Dêvî, the daughter of Vijayasiṁha by Śyâmaladêvî, daughter of Udayâditya, son of Bhoja of Mâlava (cir. 1058-1080).

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[1] *Jour. A. S. Beng.* vol. VIII, pp. 481ff., and vol. XXXI., pp. 111ff.

[2] *Asiat. Res.* vol. IX, p. 108; *J. A. S. B.* vol. XXX, p. 318, 321, 331; Bonthâdêvî "the glory of the family of the lords of Chêdi, the daughter of king Lakshmaṇa" was married to Vikramâditya, or Vijayâditya II., the Châlukya king (cir. 950-973 A. D.), and was the mother of Tailapa,—*Ind. Ant.* vol. VIII, p. 15; *J. A. S. B.* vol. XXXI, p. 114; and *Ind. Ant.* vol. VI, p. 48ff.

[3] *J. A. S. B.*, vol. XXX, p. 319.

[4] *Râs Mâlâ*, vol. I, pp. 83, 90; *Ind. Ant.* vol. VI, p. 185; *Asiat. Res.* vol. IX, p. 103.

Narasiṁha Dêva, their son (śl. 25), in whose time this and the following grants were made, dated "Saṁvat 907 and 928."
Jayasiṁha Dêva, younger brother (śl. 26).
Vijayasiṁha, son, married Gosalâdêvî.
Ajayasiṁha Dêva, heir apparent in "Saṁ. 932."

It is evident that the era used in these and other[1] inscriptions of this dynasty is neither the Śaka nor Vikrama Saṁvat; and Dr. Hall, after noting some of the coincidences, as that Udayâditya, the grandfather of Alhaṇadêvî, was the son of Bhoja, concludes that the year 850 of this Chêdi era must have fallen about A.D. 1100—making its initial epoch about A.D. 250. He then remarks that "the specifications attached to the dates 907 and 928 are, however, so full, that any one who chooses to undertake a somewhat tedious calculation is provided with data from which the first year of this, or of some other unaccustomed epoch, may be definitely determined."[2] If we take 26 years for a generation, the eight that precede Ajayasiṁha in "Saṁ. 932," will cover 208 years or bring us back to 724 for the accession of Yuvarâja, the contemporary of Vâkpati and probably of Tailapa (973-997 A.D.). This supports Hall's suggestion that the era began about A.D. 250. Kokalla's[3] and Gângeya's with part of Karṇa's reign would be covered by the long reign of Bhoja. Alhaṇadêvî's uncle Naravarṁa died in 1133 A.D. in her lifetime and most probably while her son Narasiṁha was a child, and so his accession would naturally fall about 1150-1160 A.D., or "Saṁ." 900-910, and this, his first inscription, is dated "Sunday, the 11th of Mârga Sudi, Saṁ. 907."

INSCRIPTION No. 2.

The second stone was found at the village of Tewar,—the Tripura of the *Purâṇas*. The stone on which it is cut "is of like character with the other, but has a more amygdaloidal structure, being full of little cavities which hold carbonate of lime. It is 12 inches broad and 7¼ inches high, and contains 8 lines. The characters are coarsely, irregularly, and inelegantly cut."[4] It is dated "in the year 928: Sunday, the 6th of Śrâvaṇa Sudi, asterism Haste."

Transcription.

(1.) Jñânâṁ(n)daṁ param brahma brahmâdisurasêvitaṁ | vaṁ(n)dema-
(2.) hi mahâdêvaṁ dêvadêvaṁ jagadgurum || SrîmadGayâka-
(3.) rṇṇanṛipasya sûnurnnarêśvaraḥ Śrî-Narasiṁhadêvaḥ | jigyê dhari-
(4.) trîm anujo'sya samrâṭ jîyâch chiraṁ Śrî-Jayasiṁhadevaḥ ||
(5.) Vipro yo'stakanâmâ 'bhûdÂladêvastadâtmajaḥ |
(6.) Kês(ś)avaḥ kâraṇâmâsa prâsâdamamumais(ś)varam ||
(7.) Saṁvat 928 Śrâvaṇasudi 6 Ravau Haste ||
(8.) Nâyakakesa(śa)vasya gotraṁ Kâtyâyanaṁ sthânaṁ mâla vako Sîkhâgrâmaḥ||

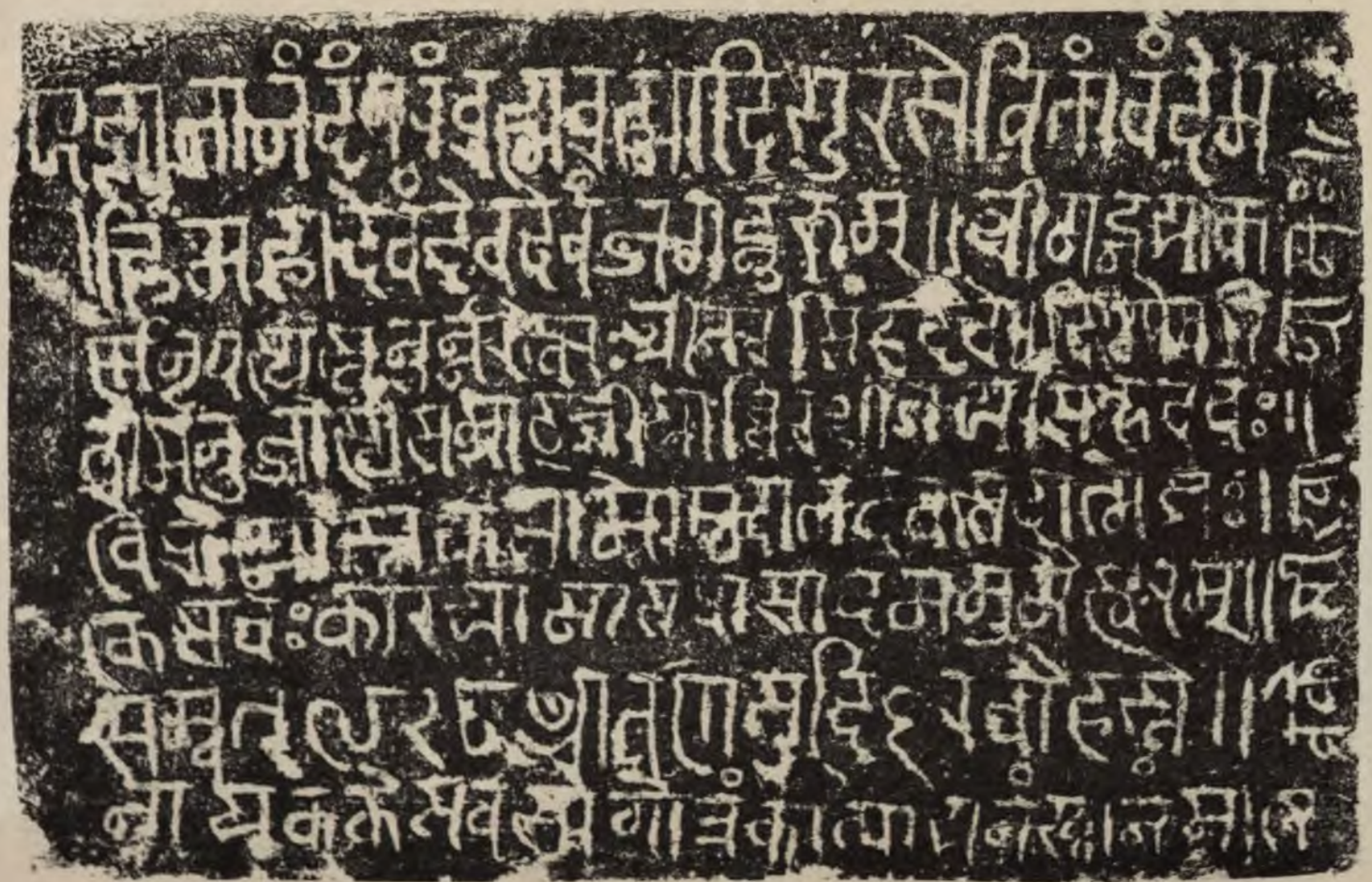
[1] *Jour. As. Soc. Beng*, vol. XXX, pp. 317-ff; vol. XXXI, p. 103; *Jour. Am. Or. Soc.* vol. VI, p. 533; *Asiat. Res.* vol. IX, p. 108. We should like to know what has become of the Banâras copper-plate grant mentioned by Wilford: a good fac-simile of it would be interesting. [2] *Jour. Am. Or. Soc.* vol. VI, p. 501; also p. 522.

[3] Akâlavarsha, the Râshṭrakûṭa (A.D. 835), married Mahâdêvî, the daughter of Kokalla of Chêdi (*Jour. R. A. Soc.* vol. III, p. 102; *J. B. B. R. A. S.* vol. IV, p. 101; *J. A. S. B.* vol. XXX, p. 319); but this must have been the earlier prince of the same name mentioned in the Jabalpur stone removed from Bilhari (*J. A. S. B.*, vol. XXX, p. 318, &c.). Dr. Hall seems to have regarded them as the same person.

[4] The notes respecting these two grants are given here in considerable detail, because the *Journal of the American Oriental Society* is not always accessible in India.

2. INSCRIPTION OF THE TIME OF KING NARASIMHADÊVA _THE YEAR 928

Belonging to the American Oriental Society New Haven



From an ink impression by Prof. R. van Name *Scale ⅔ the original.* Govt. Photozincographic Office, Poona, 1880.

INSCRIPTION Nº 3 DATED SAMVAT 1275

Belonging to the American Oriental Society New Haven.

From a rubbing by Prof: R. van Name *Scale ½ the original.*

Photozincographed, Govt Office, Poona, 1880.

Here again we have the names of the kings Gayâkarṇa, Narasiṁha Dêva, and the prince Jayasiṁha Dêva.

Inscription No. 3.

The third inscription was dug from the ruins of a temple in the village of Harsaudâ about 10½ miles from Chârwâ, in the district of Hoshangâbâd. The stone measures 13½ inches in height by 13 inches in breadth, "besides a raised and rounded margin. It is thick and heavy, and shaped upon the back into some form of which the intent is not now recognizable. Its material is greenstone like that of the others, but much harder and tougher in quality." Dr. Hall published a revised Devanâgarî transcript and translation of this inscription in the *Journal of the Bengal Asiatic Society* (vol. XXVIII, pp. 1-8).

It will be remarked that it does not belong to the Chêdi dynasty, but to a Dêvapâla Dêva, of Dhârâ, not otherwise known to us. It is dated in Saṁvat 1275 (A.D. 1218-19), Chitrabhânu[1] Saṁvatsara.

Transcription.

(1). Oṁ namaḥ Śivâya || Sarvvakarmmasamârambhe gîrvvârṇairyyo namaskṛitaḥ || sa mayâ Pârvvatîputro Hêrambhaḥ prârthya-
(2). ti chiraṁ || 1 || Bhâratî bhavatâṁ bhûyâd vâgullâsavikâśadâ || jagajjâdyaṁ tamo'dhastât kurvvatî bhâ ravêriva || 2 ||
(3). Keśâḥ kañ(ṁ)jâlikâśâbhâhuṁ(ṅ)kârâri-Pinâkinaḥ | vivigogatayo dadyuḥ śaṁ vo(?)jâmbunagaukasaḥ || 3 ||
(4). Saṁvat paṁ(ñ)chasaptatyadhikadvâdaśaśatâṅ(ṁ)ke 1275 Mârggasudi 5 Sa(śa)nau svasti śrîmad-Dhârâyâṁ samastapraśastôpeta-
(5). samadhigatapaṁ(ñ)chamahâdâśabdâlaṁ(ṅ)kâravirâjamânaparamabhaṭṭârakamahârâjâdhirâjaparamêsvaraparamamâhêsvaraśrî-
(6). Litsvâryâprâsâdavaradalabdhapratâpaśrîma(d) - Dêvapâladevacharaṇânâṁ mahîpravarddhamânakalyâṇavijayarâjye sati
(7). || Adhike paṁ(ñ)chasaptatyâ dvâdaśâbdaśate Śake vatsare Chitrabhânau tu Mârggaṇi(śî)rsha śite dale || 4 || Paṁ(ñ)chamyâṁ(n)takasaṁ-
(8). yôge nakshatre Vishṇudaivate | yoge Harshaṇasajjñe tu tithyarddhe Dhâṭhidaivate || 5 || Srîmad-Uṁ(n)dapure sarvvamâsîd Dôsîti(ni)-
(9). pûrushaḥ || khyâtaḥ sarvvaguṇairllôke vilôke sammataḥ satâm || 6 || Tadaurasaḥ śuddhamatirbbabhuva śrî-Bilha-
(10). ṇo'naṁ(ṅ)gasamânamûrtiḥ || tasyâ"tmajo'bhûd vaṇijâṁ mahâtmâ śrî-Ḍhalanâmâ mahanîyakîrtiḥ || 7 ||
(11). Tasyâ'nujaḥ Kêśavanâmadheyo vaṇikpathe śuddhamatirjane ratiḥ || âsît sadâ dharmmaniketanaḥ sadâ
(12). bhûdevabhaktaḥ svajane'tiraktaḥ || 8 || Tenâ'kâri mano dharme Kêśavena sujanmanâ || naliṇîdalanîrêṇa

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[1] According to the usual reckoning in the Dekhan, this would be Bahudhânya, the 13th, but according to the Jyotishṭava rule, followed in Northern India, it is Chitrabhânu, the 16th of the cycle. The rules of the astronomical treatises also make it the 16th.—J.B.

(13). paśyatâ sadṛiśaṁ vapuḥ || 9 || Harshapurvvât purâ(d)dêśavibhâge lôkanaṁ(n)danaṁ | chakârâ''yatanaṁ Śaṁbhôraṁbhonidhi-
(14). śa(sa)maṁ saraḥ || 10 || Tatsannidhâne Hanumatkshetrapâlaganeśvarân | sṭhâpayâmâsa Kṛishṇâdîn Nakulîśamath'Â
(15). 'mbakâm || 11 || Lôkânurâgatastyâgât viprasaṁ(n)tarpaṇât sadâ | devârchchanâgnihômâbhyâmarjjitaṁ sumahâ(ha)-
(16). d yaśaḥ || 12 || Lôke brûte Keśavaḥ satyavâkyaṁ matprâsâdaṁ yo nara(ḥ) paśyatîmaṁ || taddôshaṁ ma bhûtale supra-
(17). siddhaṁ jânaṁ(n)tvete sajjanâḥ sarvvadaiva || 13 || Mahâjanânurâgêṇa śrêyo mama vitaṁ(n)vatâ || kṛitâ sa(śa)-
(18). stâ praśastai(stô)yaṁ dhîmata Devasarmmaṇâ || 14 || Śubhaṁ bhavatu lêkhakapâṭakayoḥ sarvadaiva || Śivamastu ||

Beneath the inscription in a rude figure of Śiva or perhaps of some other god and seven worshipping figures, at least three of them being females.[1]

17.—MODERN COPPER-PLATE GRANTS FROM KATHIAWAD.

Five copper-plates were sent me by the Darbâr of His Highness the Jâm of Nawânagar. They were in Gujarâti, and of so recent a date as not to require their being lithographed. The following are transcripts of them, prepared by the Paṇḍit. Three of the small ones are marked with the *kutar*.

FIRST COPPER-PLATE.

લ. જાડેજા વિકમસી વ
ચનાત મોજે કાટકોલા મધે ભ
રમભોજ કરીને ભોમ પ્રાજુ ર
મોઢ વણિઆ પુંજાને કશનાર
પણ બુધે આપીછે ગામથી દખણા
ધી નદીથી આથમણી છે તે પુત્ર પુ
ત્રાદિક પાલે સહી સવત ૧૬૧૧ વર
ષે કારતક શુદ ૧૧ આત્ર સાખશ્રીસૂ
સવંત ૧૭૧૧ માહા રજની સાખ
વદ ૧ દિને જાડેજા લણ કાલીદાસ.
ની સખ (૧)
પાતાજી નદીની વાડી
જાડેજા કખર
જીની સાખ.

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[1] Dr. Hall says only one female, but see the lithograph.

SECOND COPPER-PLATE.

લ. । જાડેજા સૂરાજી વચનાત મો
જે ઝંઝરા મધ્યે ભુમીપ્રાજુ ગા ભાટ વ
જીઆ પુંજાને શીકશનારપણુ (આ) પુછ આ-
પીછે. ભારચથી ઉગમણી. વેલેથી આથ
મણી. ઉગમણો વડ છે. વલતી વગત
પુનોગતી કરીને આપી છ. તે પુત્ર પુ
ત્રાદિક પાલે. શવ. ૧૬૨૫. શ્રાવણુ વદ
૩૦) સોમે આવાપી છે ૪ પત્રા પરજીઆ કરા
વી દીધા છે સવંત ૧૭૨૧ માહા વદ ૧

૧ અત્ર સાખ શ્રી સૂ.
રજની સાખ.
૧ ભાભા આલીની સા.
૧ ભાટિઆ દારાની.
૧ ભાટિઆ રાજદેવ.
૧ લ. । કંસારા જીવા.

THIRD COPPER-PLATE.

લ. જાડેજા શ્રી ૫ પાતાજી વચનાત
મોજે કાટકોલા મધ્યે ભૂમી પ્રાજુ ગા
ગામથી આથમણી ને લાવડીથી ઉગમ
ણી તથા દખણાધી તે મોઢવડિઆ ગો
વંદજી ને શ્રી કૃશનારપણુ બુધે આ
પી છ પીડારેજે નારાણુબલ કરીને
સંવત ૧૬૭૫ ના ભાદરવા શુદ ૨ ઇલ.
ખુ પરિઆદિક પાલે સહી.

સંવત ૧૭૧૧ માહા
વદ ૧ દિને જાડેજા
જા પાતાજી એ
કરાવી દીધા છ

આત્ર સાખ સુરજ
૧ દેવડા મેઘરાજ
જીની સાખ
૧ લં. । કંસારા
૧ જીવા

FOURTH COPPER-PLATE.

બખતંગ ભાઇ શ્રી હીરજી વકાશી જત જોગ શા
ખુ ઇછારામ આતમારામને ધરમે ઠાકર મંદર ધરમ
ખાતે તુલસીને પાને જમી પરાજુ ૪ અંકે ચાર પાકી તે સરકાર
શ્રી જામસાઅબની આપેલ હતી તે તમારા નામનું લે
ખ કરીઆપું તે જમીની વગત રાઅમોરા (?) મારગને ઉગમ
ણુકાંઠે ધારેથી કરીને ગજગુરને ઉતરાદે સેઢે બરાબર છે.

શ્રી ઠાકોરમંદરે તુલસીને પાને શ્રી કૃશનારપન આપી છ.
પરાજુ ૨ ભમરપરજ (?) નદીને કઠિ ઝાડ નાખું છે સામુ ખેતર છે જમણે
૨ ખેતરમાં કોએ સમસા કરે નહીં હીદુને ગા મુસલમાનને સુ
અર સવંત ૧૮૫૯ ના વૈસાક સુદ ૪ વારરવી શ્રી સુરજની સાખ
પા. । દેવાની સાખે ઇમડઢડ (?) ની સાખ પા. । કાનજી શાખ લખતંગ ઠ.।
વરચદાશ મણ (?).

સહી.

Fifth Copper-plate.

Side 1.

લ. ભાઇ શ્રી પ્રાગજી ભવાનાણી લખાવતંગ સાધુ ઇ
છા રાંમ આતમારામ જત જોગ મોજે જીરાગઢમાં ઠાકર
મંદર ચણાવુ તેના ધરમમાં શ્રી કરશનારપનમાં જમી પર
જ ૩ તન પાકી આપી છે. તેની વગત મોજે વોડકાના મારગ
થી ઓતરાદી ને વેકરાથી ઉગમણી તે પડણીના મારગ સુધીવો
ડકાના ભામણના ખેતરથી આથમણુ શેઢે છે. વીઘા ૧૦૦ ને અં
દાદ મુસલમાન એ સુકર ને હીં (૬) અખાજ છે (?).....સવંત ૧૮૬૩
વૈસાક સુદ ૨ શ્રી જગદીશ સાખ.....
સાખ.....ઓધાની સાખ ત.। ઠ.। મેઘજી સાખ.
લખતંગ ઠ.। રતુગોપાણી સહી

Side 2.

લ૦ ભાઇ.શ્રી પચાંણું ભાઈ ભવાનાણી. જત સાકુ ગંગારા-
મ ઇછારામને ખેતર ૧ મોજે મેઘપરના મારગથી ઓતરાદી
કોરે છે તે ખેતરની ધરતી પરાતુ ૧ પાકી શ્રીઠાકરમંદરમાં
કૃસનારપણુ આપી છે શા.। ભાઇ આણંદભાઇ તથા જીવણ
તથા ભાઇ જેસુભાઇ હયુ આપી છ. સ. ૧૯૦૯ ના જેઠ શુ
દ ૩ આપી છ અતર સાખ શ્રી સુરજની સાખ ગજીઆ
જીવાની સાખ. પટેલ રાઘવ સાખે કશોદરની સાખ લ.। મં
ભગવાનજી ખીમજી શ્રી ધરોલ વંદર વાલો લખું છ.

સહી.

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